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ART DIGEST

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THE NEWS-MAGAZINE OF ART

*A Compendium
of the Art News
and Opinion of
the World*



"BEATRICE PRINCESS OF ARAGON"

[Who Married King Matthias of Hungary in 1476]

By Francesco Laurana (Florentine, c. 1425-c. 1500).

In the Thomas Fortune Ryan Collection. See Article on Page 14.



15th NOVEMBER 1933

25 CENTS



"Cora"

By Nicolai Fechin

NOVEMBER CALENDAR

AT 15 VANDERBILT AVENUE

- To November 18th —Exhibition of VIOLET OAKLEY'S "Miracle of Geneva"
- " 14th to 30th—Water colors by ELEANOR CUSTIS
- " 20th to 25th—Works by Fellows of American Academy in Rome
- " 23rd (evening)—Founders' Exhibition Drawing

AT FIFTH AVENUE BRANCH

- November 20th to December 2nd—Exhibition of Paintings by EUGENE HIGGINS
- " " " " —Exhibition of Paintings by PAUL TREBILCOCK
- " " " " —Exhibition of Paintings by NICOLAI FECHIN

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Vol. VIII 15th Nov., 1933 No. 4

Cheap Pictures

Elsewhere in this issue will be found an account of the campaign being planned by the American Art Dealers Association to create a new body of collectors by offering paintings of modest price. In this enterprise the dealers will be helping not only themselves but a large number of worthy artists throughout the country.

However, caution is needed lest discrimination be neglected in the selection of the low priced pictures to be used in educating new collectors. Cheapness must not mean poor quality, else the whole undertaking will be imperilled. Standards must be maintained.

Many art critics have complained of the ease with which unworthy pictures have been exhibited, and the confusion that has resulted in the public mind. One of the latest to point out the danger of indiscriminate is Junius Cravens of the San Francisco News. In the hope that it will do some good, THE ART DIGEST takes pleasure in quoting his article.

"It sometimes seems," says Mr. Cravens, "as though anyone who paints something that even remotely resembles a 'picture' feels impelled to rush it into a public exhibition. His ego swells with pride as a balloon does with gas. Like chancicleer at dawn, he springs atop the wall, so to speak, and blats of his accomplishment with stentorian admiration: 'Behold, I am an artist because I have painted a picture. Come up and see it sometime. It can be had!'"

"The unsuspecting public takes for granted that if a work reaches an exhibition it must have artistic value. That is too frequently far from being true.

"No contemporary institution is more in need of 'debunking' than is the art exhibition. If an amateur's works are rejected for

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supervised collections, he may join some society that does not jury its exhibitions or 'hire a hall' and hold a one man show. Should he indulge in a comparably care free flight into such realms as law or medicine with equally limited qualifications or preparation he would probably land in jail.

"Music and literature suffer less from amateurism than do the pictorial and plastic arts. Musical interpretation involves a personal appearance. That acts as a safeguard against incompetent performance to some extent—believe it or not. Book publishers serve as a Rubicon which is not easily crossed by literary aspirants. But the art exhibition is an open sesame to all comers.

"The creative arts have evolved from primitive instincts. But civilization long since killed man's courage freely to indulge such inherent impulses by making him self-conscious. The hairy, brutal cave man erstwhile exploded his superabundant energies by laying aside his heavy war club and in-

dulging in song, dance or stone cutting. The he-man of today whacks at a little gutta-percha ball with a slender, delicately fashioned stick or sits safely watching the antics of a pigskin one in the hands of others. His cutting activities, except for chiseling, are confined to expenses. Spontaneous self-expression has been taken away from the masses and developed into highly specialized pursuits called 'arts.'

"If a standard is to be maintained for art as it exists today its products must be divided into two main classifications, vocational and avocational. The former sets the pace. A thousand puny imitations float in the wake of every masterpiece. But instead of their being drowned like litters of kittens, so to speak, their proud 'mothers' hang them up to dry on the walls of art galleries. There they cannot be but subjected to cruel comparisons.

"Meanwhile, that menacing ogre, that blighting insect, that crepe-hanger known as the 'critic' is powerless to arrive at conclusions otherwise than by referring to the standards which master painters have established. Hence his cry is or should be for smaller and more wisely selected exhibitions. That is, if the public's interest and confidence in art is ever to be established."

To the dealer mainly belongs the responsibility for the high or low quality of exhibitions. All galleries should use discrimination, no matter whether they grant space to the artist without cost to him, or whether they charge him for the use of their facilities. It is in the latter instance, when the dealer practically "rents" his space, that standards tend to become lower, for the gal-

lery proprietor is tempted, especially in these hard times, to accept work that is hardly worth showing rather than let his walls be unremunerative.

Christmas

Art lovers support THE ART DIGEST because of its decided influence in welding the art world into a cohesive whole,—differing on many "isms" and many points of theory, but cohesive in the sense of upholding art in its fight for a place in a changing world. The magazine accomplishes this because it presents impartially the aspirations, thoughts and plans of the world of art (as expressed in news and opinion), thereby enabling artists and art lovers to think and act together.

If for no other reason than this, THE ART DIGEST is entitled to the complete support of all individuals and all organizations whose interests belong to art.

Just at this time no more effective support can be given THE ART DIGEST than by diverting as much of your Christmas money as seems appropriate to

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ANNOUNCEMENT

The next issue of THE ART DIGEST will be a Special Number devoted to the opening of the William Rockhill Nelson Art Gallery in Kansas City. It will contain scores of reproductions of the wonderful works of art acquired by this new museum from the \$23,000,000 provided by Mr. Nelson in his will. It will be similar in size and appearance to the Century of Progress Special Number last May. Extra copies may be obtained for 25 cents each.

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Volume VIII

New York, N. Y., 15th November, 1933

No. 4

George Luks, Lusty Proponent of American Individualism, Is Dead



"George Luks in Action." A Painting by A. Z. Kruse. Exhibited at Salons of America, 1933.

One by one the great individualists of American art have passed. Ryder followed Homer. Then George Bellows, and Robert Henri. A little while ago death took "Pop" Hart. And now George Luks is gone. He died in harness. He had gone out, early on the morning of Oct. 29, to observe the effect of light on the elevated railway structure in Sixth Avenue, and was stricken with heart disease. He had managed to reach a doorway, and his body was found there at 6:45 o'clock. He was 66 years old.

Luks, aside from being a painter, was a personality. His influence will long be felt. His strong individuality permeated even his funeral. "In the pews," said the *Herald Tribune*, "a strange company had gathered. Students who passed their hours in the old studio at 7 East Twenty-second Street, painting and repainting in the hope of pleasing their master, were huddled together in the rear. Friends who knew the painter in other days stood along the walls. In the forward pews persons who own his paintings, persons who would like to own them, painters who knew

him and recognized him as their master, persons who treasure his wit and wisdom and Rabelaisian epigrams, and a score of newspaper men and women who marveled at his honesty and fearlessness, sat in silence. Towering over them the broad shoulders of Gene Tunney, who posed for him and remained to hear him talk, grew to tremendous proportions in the dusk."

The personality of the artist drew much editorial tribute from the New York newspapers. "Back in the brave old days," said the *Times*, "when American art was just beginning to sense the power that resides in native environment and in fealty to the promptings of one's own spirit, Luks was a member of the adventurous 'Eight,' only four of which—John Sloan, Ernest Lawson, William J. Glackens and Everett Shinn—were left to gather at his bier and bid godspeed to a valiant comrade.

"Luks painted, as he lived, straight from the shoulder. His brush never minced matters. James Huneker once called him 'a Puck, a Caliban, a Falstaff—and a tornado.' There

was no use arguing with so original a man. He would go exuberantly his own way. The academies could not claim him as a kindred soul. He was too gloriously independent. Huneker pointed out that 'to advise him to paint like some one else, to make slim silk purses when he so superbly paints sows' ears, would be futile.'

"You could trust George Luks to produce some galvanizing surprise when art in general seemed on the point of going stale or of marking time with platitudes. He was of the old school, yet he was also vehemently of the new. Fluctuations may be observed; there have been both ebb and flow. As Miss Cary says in her monograph on the artist, published in the Whitney Museum series, this talent 'would not have been a great talent had its course been perfectly regular and even'."

The *Herald Tribune* said in an editorial: "Long before 'self-expression' became a cult in modern art George Luks brilliantly expressed himself on canvas. As a man he was original, dynamic, unbridled. An unconventional mode of speech was one of his leading characteristics;

he was indeed, not content to call a spade a spade. It pleased him to designate that implement with a fairly lurid explanation of its nature. But this is not to say that he was merely lurid. The significance of George Luks' talk resided in its reflection of his passion for truth, his close hold upon life his absolute genuineness, and he painted as he spoke. The ruthless candor constant upon his lips energized and salted his brush.

"Every true artist pays tribute, consciously or unconsciously, to what has gone before him. Luks, who was not even remotely a traditionalist in the academic sense of the term, was nevertheless touched by the tradition of Manet. He practiced a kindred directness, a kindred feeling for pure color, and, above all, something like Manet's forcefulness. This last trait was, perhaps, uppermost in Luks. He could, on occasion, be delicate to the point of tenderness, as in his charming picture of 'The Little Milliner.' But in his more habitual vein a brush stroke of his had the effect almost of a physical blow. He painted swiftly, surely, powerfully, knowing exactly what he wanted to do and how to do it, a confirmed realist, eschewing all imaginative or romantic adventures and going straight to nature for his subjects. He made a lusty, affirmative contribution to American art. It is vital because it is his own. Also because it is true to our soil, a racy, earthy and vastly inspiring thing."

Another writer said: "He painted with broad, sure strokes, holding the brushes in his left hand, dancing-and jumping about the canvas while it quivered under his thrusts. To him terms like 'dynamic symmetry' were bunk. So were schools and theories of art. Either one could paint or one couldn't; that was all."

George Benjamin Luks was born in Williamsport, Pa., in 1867. He gained his first acquaintance with paints and brushes as a sign painter. Going to Philadelphia he entered the Pennsylvania Academy of the Fine Arts, working in his spare time as a reporter for the *Bulletin*, and playing professional football when the opportunity presented itself. Later he became a professional pugilist—a lightweight local champion—with the object of adding to his income. In this way he accumulated enough dollars to go to Europe, where he studied under a number of painters. Renoir was his favorite teacher, and Luks described him as "great any way you look at him." But his real master was Frans Hals.

Returning to this country, Luks rejoined the staff of the Philadelphia *Bulletin*, and was sent to Cuba as a correspondent in the Spanish-American War, where he found himself in the company with Stephen Crane and Richard Harding Davis. His lusty, vigorous behavior, according to the New York *Sun*, was not appreciated by the Cubans, who threw him into jail on several occasions. When he escaped from the last incarceration, Luks sailed for New York, arriving on a winter day, wearing a linen suit and a straw hat. The next day he landed a job on the *World*. Arthur Brisbane sent his boss a note: "Tell Luks to cut out the smeary genius." He lived in a top-floor room in Greenwich Village, for which he paid \$1.50 a week, and, according to the *Herald Tribune*, in its three column obituary, "ate at the free lunch bars of saloons, 'made the paper' for current melodramas, drew for the magazines and painted in his spare time. When his pictures began to sell he quit the newspaper business positively—so positively that he is said to have refused an offer to become a political cartoonist at a salary of \$75,000 a year. 'I don't want money,' he said. 'I want to paint.'"

"To fill in the gaps," said the *Herald Tribune*, "Luks taught at the Art Students' League, but after a few years a group of purists objected to his speech—always Rabelaisian—and he left and started his own school. It was the most unique atelier in America . . . Luks inspired his students with the same confidence he possessed, made them depend on themselves and endeared himself to them as a personal friend."

"It was a peculiar spot for a studio. The building was decrepit and the street inhabited by characters none too savory. Once Luks opened a letter and found two checks for \$2,500 each. 'This is your share,' a cryptic note said. The checks were made out to some one else, of course, and the painter turned them over to the mail man. The mail man expressed no surprise. 'Your mailbox is open,' he said, 'and these mugs are using it, that's all.' Luks had no fear of being molested himself, for he knew more thugs, sailors, policemen and bartenders than most anybody in the city."

"Luks was an epicure, and his colored cook, May Wilson, was one of his finest creations. Except for the sauces, which he insisted on making himself, she was competent in every department of cuisine at the end of a twenty-five-year training period. She was also competent at another business, the protection of the health of her employer. He had so much of it that he insisted on throwing it away, to Miss May's distress."

"Next to his friend James Gibbons Huneker, who compared Luks with Falstaff, no better judge of cheeses, beers and wines existed in New York in the old days. At Luchow's and Marie's and all the other popular resorts, Luks and Huneker appeared together, and often they talked into the next day and night about Aristotle, Longinus, Hals, or 'the punks and phonies and lice and swine and chiselers and mugs and tramps,' as Luks described the world of humanity."

Luks was represented in nearly all American museums and in many private collections. He won the Temple Gold Medal of the Pennsylvania Academy of Fine Arts, the Logan Medal of the Chicago Art Institute with his portrait of Otis Skinner in "The Honor of the Family"; the Hudnut Water-color prize, the Corcoran Art Gallery prize, Washington, with his "Woman and Black Cat," and the gold medal of the Locust Club, Philadelphia.

On one occasion a truck driver came to his studio for the canvas Luks had promised to the Chicago Art Institute. Luks had forgotten all about it, so he made the truck driver sit down and pose. The painting was the one that won the Institute's Logan Medal.

The dilettante, the "misunderstood" and the dabbler in art found little sympathy from George Luks, according to the *Times*.

"I have utterly no patience," he said, "with the fellows whose 'style is ruined' if they must make drawings for newspapers or advertisements, whose 'art is prostituted' if they must use it to get daily bread. Any style that can be hurt, any art that can be smirched by such experiences is not worth keeping clean. Making commercial drawings, and especially doing newspaper work, gives an artist unlimited experience, teaches him life, brings him out."

"And I don't believe in an artist starving in his garret either. I can't see this rye-bread-and-water business. Nothing comes of it. Let the artist go out and earn a decent living. If not by his art, then by his intelligence or by his muscle. Let him eat square meals and sleep deep sleep and live hard and lustily. That's what makes art. That's what feeds genius."

Aquarelle Annual

Freshness and variety are noted by Dorothy Grafty of the Philadelphia *Public Ledger* in her review of the annual exhibition of water colors at the Pennsylvania Academy of Fine Arts, until Dec. 10. In a show in which new blood was liberally mixed with the old, prize awards were distributed as follows: Philadelphia water color prize, Earl Horter; Dana water color medal, Henry Pitz; Eyre gold medal, Stow Wengenroth; and Penn memorial medal, Joseph T. Pearson.

Miss Grafty said of the water color annual: "For years there has been about that annually recurring event a sameness bordering upon monotony. To say, therefore, that the present exhibition is different is to suggest a really basic upheaval in the general art mind. Water color can be the most smug or the most experimental of media. Now it is swinging decidedly toward the experimental, but with a difference in the flavor of the experiment."

"During the past decade we have not lacked experiments, but they tended toward new technical means of expression rather than toward new thoughts to be expressed. The present urge is mental and emotional rather than technical, and as we are all human, it bids fair to bring art into greater general favor than was possible under the old puzzle-picture tangent."

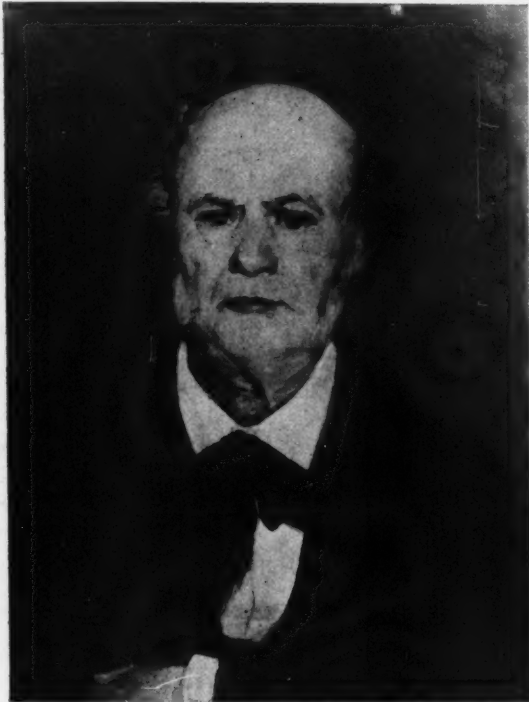
The critic browsed on the outskirts of Gallery F, traditional honor hall of Academy exhibitions and was at once "struck with the freshness of what I saw. Names were immaterial. Here were painters who put on paper either the fruit of their own imaginations, or some personal reaction to the human world about them. They might be inferior to their smug fellows who, heaven knows, have had sufficient practice year in, year out repeating themselves to dash off water colors in their sleep."

"New blood has come into the show, and some of the old blood has gone new. That, perhaps, is the most hopeful sign of an art renaissance. As a result variety is the keynote of the water color annual."

From the many exhibitors Miss Grafty singled out for special mention such exponents of the aquarelle medium as Muriel Jaisohn, Japanese-American girl painter; the late George Luks; William Starkweather, for his amusing satires; Nile Behncke, for his "graceful female spook"; Verena Ruegg, for imaginative decoration; Francis Buholz, for a conception of the charm of childhood; S. Gertrude Schell, for impressions of big land and little inhabitants; Henry Pitz, for his *Odyssey* of the life of the mine worker; Felicie Waldo Howell, for her night impressions of New York; Roy Ruhnka, for a series of Western land forms and skies; Henry McCarter, for his half-realistic, half-imaginative rustic sketches; John Steuart Curry, for bringing a taste of the West; Charles Turzak, who delineates the men who work with acetylene drills; Alfred Bendiner, for his pugilists; Joseph Hirsch, for his wrestlers; George E. Wiggins, for his character study of a "Bible Belt Statesman."

Running concurrently with the water color show, is the annual exhibition of the Pennsylvania Society of Miniature Painters. The society's medal of honor was awarded to Betsy Flagg Melcher for her baby portrait of "Master Carl A. de Gersdorff," which Miss Grafty pronounces "without doubt, outstanding in the present exhibition, a simple, sincere little bit of child study." The jury—Alice Kent Stoddard, Edward Warwick and Elizabeth F. Washington—awarded the Mrs. Elizabeth White McCarthy prize of \$100 to Emma Hess Ingersoll for her "Carleton."

Collection of Vollard, "Columbus of Modern Art," Is Shown Here

*"The Artist's Father," by Renoir. Vollard Collection.**"The Village Church," by Cézanne. Vollard Collection.*

A group of modern French paintings from the collection of Ambroise Vollard, whom Herbert L. Mathews in the *New York Times* terms the "canny Columbus of modern art," is being shown at the Knoedler Galleries until Dec. 3. Vollard, in his gallery in the Rue Lafitte in Paris, 40 years ago, was the dealer who befriended Cézanne, Renoir and Degas, long before they had been acclaimed by the public. He held the first exhibition of Cézanne's work, 195 canvases, in 1895, and championed the artist in the face of the critics' ridicule.

As Mr. Mathews points out, "Vollard staked his very existence on his faith in those painters. He saw their greatness and advocated them during many precarious years, when he knew perfectly well that a painting he bought would probably remain unsold for years to come. He did not care much, so long as he had enough to eat, a roof over his head and the abiding friendship of the men whose genius he, at least, recognized. He believed in his collection, and he waited."

Walter Pach in an article in the *Nation* explained Vollard's success by saying: "One of his maxims is that pictures cannot be sold, they must sell themselves. Accordingly he set out to have only such works as would

gain in value with the passing of time. He was interested in modern art—not so much because it would rise in price immeasurably faster than the older things, but because he saw his period as a very great one and wanted to have a share in it. Personal acquaintance with its best artists gave him invaluable counsel on what was essential in the modern period."

This is the first exhibition in America of paintings from the Vollard collection. The collection was kept intact until recently, when Knoedler & Co. and Etienne Bignou of Paris acquired the pictures now on view. The forty paintings in the exhibition include thirteen Cézannes, making the largest group, it is said, shown in this country in many years. There are nineteen Renoirs, and examples by Degas, Derain, Rousseau and Vlaminck, as well as other outstanding members of the modern French school.

Cézanne, who, as Gertrude Stein has remarked, was the romance of Vollard's life, is represented here by early and later works which show his growth. One of the most important Cézannes, which is included in the catalogue of this exhibition, is not being shown, having been bought before the exhibit opened by Dr. Albert C. Barnes.

Renoir, who was another adventure in Vollard's life, is also represented by canvases which show his development from the early "Portrait of the Artist's Father," dated 1869, to the painting of Vollard in the costume of a toreador, done in 1917. The latter painting was the last of five done by the artist two years before his death, when rheumatism confined him to a chair and made his hands stiff. As Mr. Mathews relates in the *Times*, the toreador costume was acquired in Spain by Vollard at the request of Renoir. So pleased was the artist with the acquisition that he insisted on Vollard's donning it and sitting for his portrait.

Canvases by Degas, for whom Vollard showed as great an admiration as for Cézanne and Renoir, include an early "Portrait of the Artist's Brother" and "Le Retour de la Chasse," of 1880. Rousseau is represented by the enormous "Le Rêve" with its exotic foliage and various jungle beasts.

Until Nov. 20 there will be an admission charge to the exhibit for the benefit of the Public Education Association. After that, until Dec. 3, admission will be free of charge to the public. Another section of the Vollard collection will be exhibited in London next Spring by M. Bignou.

Big Show at Reading

The artists of Reading (Pa.) and vicinity have for the last seven years been holding annual exhibitions of their work in water color, oil pastel, wood carving, aquatint and etching at the Reading Museum and Art Gallery. This year the Seventh Annual Exhibition is being held there until Dec. 3.

About 305 works are being shown by 77 artists, among whom are Alice W. Davis, Sophonisba Hergesheimer, Herschel C. Ice, and Miles B. Dechant. Landscapes of scenes in and around Reading predominate but flower paintings and portraits are also present.

Ansel Adams' Photographs

The first New York showing of photography by Ansel Adams, of San Francisco, will be held at the Delphic Studios, New York, until Nov. 26.

Mr. Adams first attained prominence in San Francisco as a concert pianist, which profession he gave up for pictorial photography. He then abandoned this phase for straight unmanipulated and unretouched photography. He has had one man shows in many Western museums and galleries. He has established the Ansel Adams Gallery in San Francisco which has become a modern art center of the Pacific Coast.

Violet Oakley in Geneva

Violet Oakley is exhibiting at the Grand Central Art Galleries, New York, until Nov. 18, "Law Triumphant," a portfolio in two parts containing the "Opening of the Book of the Law" and "The Miracle of Geneva." Many of the original drawings are displayed with the complete volume.

"The Miracle of Geneva" consists of 55 collotypes of paintings and drawings made during the assemblies of the League of Nations in 1927, 1928 and 1929. The accompanying text is from the journal of the artist while in Geneva.

Metropolitan Museum Acquires a Hubert van Eyck from Russia



At Left—"The Crucifixion," by Hubert van Eyck.



At Right—"The Last Judgment," by Hubert van Eyck.

*Reproduced Through
Courtesy of the Metropolitan Museum of Art.*

A great monument of the art of the Netherlands has come to America from the former Imperial Hermitage Museum in Leningrad, through the firm of M. Knoedler & Co. This treasure, now the property of the Metropolitan Museum, New York, is a diptych of the Crucifixion and the Last Judgment by the exceedingly rare Flemish fifteenth century master, Hubert van Eyck, and is, according to Herbert E. Winlock, the director, "the most important picture the museum has ever purchased out of its funds, perhaps the most valuable acquisition it has ever made."

The diptych is painted on canvas, transferred from wood, in oil or some varnish medium, recalling that some authorities credit the brothers Van Eyck with the invention of this method of grinding pigments, despite the

fact that others say it originated centuries before their birth. Each half of the painting is 22¼ inches high by 7¾ inches wide, contained in its original frame. So rich in detail are these two small pictures, with their scores of minute figures, that the museum has hung a magnifying glass at the show case for the convenience of visitors. Although painted in the early years of the fifteenth century, the colors are so fresh and well preserved that the Metropolitan has found no restoration necessary.

Hubert van Eyck has provided the art world with one of its many controversies. Some authorities deny his very existence, claiming that the paintings credited to him are early works by the younger and equally famous John, about whose identity there is no mys-

tery. Emile Renders, eminent authority on the Flemish school, has written a book, "Hubert van Eyck: Personnage de Legende," in which he voices his personal opinion that to John, and John alone, belongs the fame attached to the "brothers." Concerning the famous quatrain on the "Adoration of the Lamb" at Ghent, which constitutes the strongest evidence in the case for Hubert, M. Renders states that it was done nearly 200 years after the work was painted merely to enhance the prestige of Ghent at the expense of Bruges.

Other authorities, equally eminent, assert that the differences between the paintings of Hubert and John are too distinct to make tenable the thesis that one man could have produced all of them. Bryson Burroughs, cur-

ator of paintings at the museum, is in the ranks of those who credit Hubert's existence, although conceding that "our knowledge of the life of Hubert van Eyck is next to nothing." Writing in the museum's *Bulletin*, he says of the diptych:

"This work has never before borne the ascription to Hubert van Eyck which we venture to attach to it. It came to the Hermitage as the work of John van Eyck. This attribution was changed later to Petrus Cristus on the advice of Dr. Waagen, then director of the Berlin Museum. His advice was based on the fact that a Last Judgment of similar arrangement to that of the Last Judgment of the diptych (an empty copy of it in fact) occurs on a panel of an altarpiece in Berlin which is signed Petrus Cristus and dated 1452. The impossibility of this attribution soon became manifest, and in 1887 the diptych was reassigned to John van Eyck. It so appeared in the latest official publication on the Hermitage paintings (1909), notwithstanding the many discussions which the pictures of the diptych had already begun to provoke. Their great merit won recognition slowly . . . as did also their significance as the work of Hubert van Eyck, the fountainhead of Northern painting.

"No certain, documented proof exists for the attribution to him—the evidence is circumstantial and presumptive. It has not been accepted by all the authorities. But the sum of the evidence is sufficient, in our opinion, to warrant the attribution."

In speaking of Hubert van Eyck's significance, Mr. Burroughs terms him "a painter endowed with the modern vision completely developed" at a time when the "medieval painter seems to have been blind to the effects of light and atmosphere" and his pictures, "conceived more or less like colored bas-reliefs, were all similar in lighting. If the scene he was painting took place at night, for instance, he expressed the fact not by darkness or indistinctness but by making one of his figures carry a lighted candle or lantern. Certainly from the turn of the century, Northern painters had begun to introduce landscape backgrounds, in vague imitation of those which had already been done in Italy, but these were purely formulaistic and had no foundation on the observation of nature. Also some contemporaries of our painter were reaching out toward the novelty he discovered, but incongruities in their pictures, compared to his consistency, show that he was the leader and they the followers. His discovery was the painting of space—the painting of things in their surrounding atmosphere—the essential trait of all Northern painting and of all European painting since the Renaissance.

"The dramatic expression, the mood and character of human beings which his work displays so remarkably, had been the aim of painters since the time of Giotto. But it was our artist who first saw people and things as one with their surroundings. Moreover, he apprehended fully the poetic and expressional implications of his discovery. He saw that sunrise, evening twilight, the obscurity of a room, a brisk wind blowing over a choppy sea, night with torches, all had their particular characteristics which it was as possible to set down in painting as were the personality and mood of a human being."

Comparing Hubert and John, Mr. Burroughs writes: "Our artist was all nerves and sensibilities; he was racked by tremendous sympathies; he was mystical; his figures, though weak in drawing, are all intensely purposeful in expression. That such a character could ever develop into the placid, aloof, impassive



Detail of "The Crucifixion," by Hubert van Eyck. Courtesy of Metropolitan Museum.

artist and perfect craftsman that John's pictures show him to have been seems incredible."

The forcible expression of the Crucifixion and Last Judgment panels is, states the writer, "in accord with the genius of the people of the Low Countries, as are also the dramatic energy and the humanness which these pictures, particularly the Crucifixion, display so prominently. Our panels epitomize many characteristic traits of the race. Indeed one finds predicted in the group of pictures which we cite as the work of Hubert the whole course

of the school of the Netherlands—the art of Roger van der Weyden, Hugo van der Goes, Bosch, Brueghel, Brouwer, the seventeenth-century Dutchmen, and even Rembrandt himself."

Beside the point is the question of whether Hubert or John painted the diptych. The fact remains that it is a truly inspired example of Flemish artistry—once the proud possession of Russia, now a valued addition to the treasure house of old masters which America, to her future glory, is building.

Changes at Metropolitan

Incidental to the reconstruction of the department of decorative arts at the Metropolitan Museum of Art, the following appointments have been made, to take effect Jan 1: Curator of Renaissance and Modern Art, Preston Remington; Curator of Medieval Art, James J. Rorimer; Curator of the American Wing, Joseph Downs; Associate Curators of Renaissance and Modern Art, C. Louise Avery and John Goldsmith Phillips; Assistant Curator in charge of the Textile Study Room, Frances P. Little; Associate Curator of the American Wing, Ruth Ralston.

Following suggestions made by the late Joseph Breck, its curator, the Department of Decorative Arts has been subjected to a further division. In the field of European art, the collections have been divided into a Department of Medieval Art—of which The

Cloisters collection forms an important part—and a Department of Renaissance and Modern Art. The first covers the period starting with the profound change which took place with the adoption of Christianity; the second, the period starting with the Renaissance. The American Wing covers the art of the United States from its first settlement to about 1825.

Islamic Miniatures

In connection with its exhibit of Islamic miniature painting and book illustration, the Metropolitan Museum of Art has published "Islamic Miniature Painting" (New York; \$1.00) by M. S. Dimand, the curator of Near Eastern art of the museum.

This illustrated guide to the exhibition contains a short history of the Islamic type of miniature painting and book illustration and photographs of rare examples of this art.

Ennis Wins Leading Water Color Prize



"A Mirrored Sea," by George Pearse Ennis. Awarded the George A. Zabriskie Purchase Prize (\$250).

The American Water Color Society is holding its 67th annual exhibition at the American Fine Arts Building, until Nov. 19. As usual the show is large, there being 474 paintings by artists in all parts of the country. Awards were distributed as follows: the George A. Zabriskie purchase prize of \$250, to George Pearse Ennis; the society's silver medal to Gertrude Schweitzer, for her painting of "Two Nudes;" the William Church Osborne purchase prize of \$150, to Lee Blair; the Lloyd C. Griscom purchase prize of \$150, to John E. Costigan; and the Oberg prize of \$100, to Chauncey Ryder.

Edward Alden Jewell of the New York Times found that the show, upon the whole, "looks less exciting than usual. One's first impression, upon entering the three galleries in which the work has been hung, is that color has been keyed down; also that drawing has

become more conventional. The show seems at least moderately dull this year. Can the depression, at this late date, and with the economic world apparently on the mend, be having a psychological effect on artists? It doesn't look like the pinch of actual hunger, for hunger, if not carried too far, can often sharpen our sensibilities.

"Interest in figure subjects appears to be growing; and this, at any rate, is a good sign. Landscape retains its popularity, but there are fewer flowers and still-lives." George Pearse Ennis, whose prize winning, "A Mirrored Sea," is herewith reproduced, is among the artists Mr. Jewell selected as standing above the average. Others so cited are: Julius Delbos, Harwood Steiger, William H. Muir, Hy Cohen, Edith Nagler, Walt Dehner, Betty M. Carter, William Steig, Eliot O'Hara and William Starkweather.

New Jersey Annual

The third annual New Jersey State Exhibition opened at the Montclair Art Museum on Nov. 12. This exhibition, held now under the joint auspices of the Montclair Art Association and the New Jersey Chapter of the American Artists Professional League, has become increasingly important in the past few years. It is an outgrowth of the annual exhibitions by Artists of Montclair and Vicinity, which for many years were held at the Montclair Art Museum. Three years ago, interest having become widespread, it was decided to include all of Northern New Jersey, and to invite outside juries to judge the entries. The next year, the New Jersey Chapter of the American Artists Professional League suggested that it be made state-wide. The present exhibition is the third since it has gained this status.

There are about 300 exhibits in the show, representing the work of over 200 artists. Included in the group are works by such locally and nationally well-known artists as Junius Allen, Lillian Adams, Estelle Manon Armstrong, William J. Baer, Francis I. Bennett, Harriet R. Boyd, Matilda Browne, John F. Carlson, Charles S. Chapman, Alphaeus P. Cole, Wilford S. Conrow, P. Webster Diehl, Marion M. Dinnebell, Charles Warren Eaton, Dorothy Eaton, Howard B. French, Minetta Good, Gordon Grant, Richard Lahey, Lucia D. Leffingwell, Josephine Mahon, Edmund Magrath, Thomas R. Manley, Eva Melady, Ivan G. Olinsky, H. Willard Ortlip, Lute Pease, Henry Rankin Poore, Grant Reynard, Margery A. Ryerson, Lawrence Wilbur, Arthur W. Woelfle, C. Jac Young, Sara Hess, Hortense Budell, Wm. T. L. Armstrong, George C. Ault, Rutherford Boyd, Dexter B. Dawes, Howard Giles, John Marin, Kathleen Voute, Victoria Hutson, Alexander Portnoff, Ruth Starr Rose, Cadwallader Washburn, Charles Perry Weimer, Joseph Andrews, Haynsworth Baldrey, Josephine Gesner Raul, Enid Bell, C. S. Paolo, Brenda Putnam, Harry Lewis Raul and Willem Van Beek.

Four medals of award and four honorable mentions will be given by the Montclair Art Association in the following divisions: oils, watercolors and pastels, black and white, and sculpture. Junius Allen is Chairman of the jury which will make these awards, the other members being Luigi Lucioni, Grant T. Reynard, and Georg Lober.

The New Jersey State Chapter of the American Artists Professional League will also award four medals and four honorable mentions. This jury is composed of Arthur O. Townsend, chairman, Brenda Putnam, Kathleen Voute and Rowland C. Ellis.

At the time THE ART DIGEST went to press the awards had not yet been made public. They will be announced in the next issue.

Gives Bust of Fox

Through the bequest of the late L. Webster Fox the Pennsylvania Museum has come into the possession of a marble bust by Joseph Nollekens of Charles James Fox, great English statesman and friend of the American colonies.

It has been said of Fox that his "cynic manner and Epicurean speech were only the outside of a manly and generous nature." This great liberal, states the museum Bulletin, "like Jefferson in America, devoted his political life to the cause of Freedom. . . . His bust in the museum—which, with its one or two replicas, is the best-known likeness of Fox—may be viewed as a symbol of that friendly understanding which, in the most difficult times, has always prevailed between the finest representatives of the two branches of the Anglo-Saxon stem."



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A "Poster Racket"?

A stinging rebuke to industrial and amusement enterprises which conduct "poster contests" among artists and art students and thereby obtain brilliant advertising matter for a small part of what it would cost if they went to professional artists and obtained design wares in the legitimate manner of the craft, has been delivered by the California Art Club, of Los Angeles.

The Paramount Pictures Distributing Corporation, of Times Square, New York, under the signature of Mr. Robert M. Gillham, director of publicity and advertising, sent a letter presumably to every important art club in the country, giving details of a contest. It was desired to advertise the forthcoming picturization of Noel Coward's New York stage success, "Design for Living," which Mr. Gillham predicts will be "one of the outstanding pictures of the year."

The California Art Club, under the signature of its corresponding secretary, Mr. Nelson H. Partridge, Jr., replied as follows:

"We are in receipt of your letter of Oct. 4 stating that Paramount is inviting all artists and art students in New York City to compete in making advertising posters for 'Design for Living'.

"We note that three prizes are offered—\$100, \$75 and \$50—and that any additional posters which Paramount may wish to purchase will be paid for at the rate of \$25 per poster.

"Further on in your letter we come to these words: 'I trust that the competition will appeal to the members of your organization'.

"It does appeal to us—as being an excellent way for Paramount to acquire, at low figures some excellent poster designs. No doubt there are in New York, as there certainly are here, any number of capable artists who are hungry enough to fall for such a scheme.

"Paramount is not the first large corporation to try this racket on the artists. It has been worked for years—and with success, we regret to add—by eastern textile firms and others seeking good designs at low cost to themselves. They have not been slow to discover that the younger artists who generally enter these competitions produce the most original designs. And the youngsters are not wise enough to realize that artists will never get anywhere so long as they can be induced by such propositions as this to give their stuff away.

"Closing sentence of your letter: 'We would appreciate your posting this in a prominent spot on your bulletin board.' This will be done. And a copy of our reply will be posted alongside it. Copies of both letters will be sent to the editor of THE ART DIGEST, New York, to the president of the American Artists Professional League, New York, and to Mr. Arthur Millier, art critic of the Los Angeles Times."

Bruehl's "Mexico" Wins Prize

Anton Bruehl's "Mexico," published by Delphic Studios, New York, has been selected by the American Institute of Graphic Arts as one of the twelve most beautifully illustrated books to be published in America during the last three years. No selections were made in 1931 or 1932 because of economic conditions. The twelve books are to be placed on exhibition at the new headquarters of the American Institute of Graphic Arts in the Squibb Building, New York, beginning Nov. 27.

Dr. M. S. Agha, art director for the Condé Nast Publications, has said of Mr. Bruehl's book: "I would not hesitate to say that this is the best illustrated book published in America or anywhere else in the last three years."

1,538,103 See the Big Chicago Exhibition



Rear Guard of an Army of 1,538,103 American Appreciators of Art.

The above photograph pictures the end of the greatest art exhibition ever held in the United States—the Century of Progress Exhibition at the Art Institute of Chicago. It shows the last of the mighty throng that crowded the galleries from June to November, 1,538,103 strong. The camera clicked at 11 o'clock the evening of the last day of the show, Nov. 1.

As the gong sounded announcing the closing hour, the mass of people thronging the forty-one galleries reluctantly turned their eyes from the paintings, and, merging at the head of the grand staircase, were requested to pause a moment for press photographers. The great stairway was crowded with visitors, packed so tightly that one could scarcely move. They good naturedly complied and stood silently while the cameras clicked. They were the rear guard of the greatest crowd that ever attended a like exhibition. Tuesday, Oct. 31 saw the largest daily attendance, 44,442.

On the morning of Nov. 2, Robert B. Harshe, the director, Chauncey McCormick, chairman of the art committee, and Daniel Catton Rich, associate curator of paintings, made a critical inspection of the lonesome galleries. They could not find one damaged work of art among the 1,200 that had been on exhibition for five months and ten days. This speaks completely for the respect which the multitude felt for the pictures, some of which were not even protected by glass.

Attendance figures for the lectures and tours have not yet been compiled. One appreciative auditor wrote the following note on the back of a lecture program to Dudley Crafts Watson, head of the lecture department: "May I, in the name of the unknown thousands who have been hearing you for five months, express our deepest appreciation for the help you have given us. Indeed, it will not be your fault if we die dumb. Many, many thanks and good luck to you."

The Russians

William Allen White, editor of America's most famous "country" newspaper, the Emporia (Kans.) Gazette, has looked upon the art of Soviet Russia and found it "tremendously impressive." Mr. White, who has just returned from three weeks in Moscow, was interviewed by Forrest Davis, staff writer of the New York Telegram. The essence of the Soviet nation is contained in its art, he is quoted as saying.

Mr. White's description of the national exhibition in Moscow follows: "Miles of canvas painted by young Russians, very much in the modern manner. The Russians are splendid colorists; they have a great sense of design. The pictures were most interesting and also revealing. For in all the miles of canvas not an inch was devoted to the portrayal of any romantic emotions; neither love, nor lust has a place in the show; no one had anything to say of filial devotion nor the emotions of parenthood or family life.

"The three nudes in the show represented the ugliest females I ever saw taking baths.

They seemed to need it. The nudes would not tempt St. Anthony nor any of his lay followers.

"But the show bristled with pictures of bridges, with interiors of steel mills, with soldiers on the march, with engineering works, with waterfalls and stormy landscapes. Man's struggle with nature everywhere was depicted. Man's fight to conquer machinery to make tools to ameliorate life—these things were all over the place. But not love, not home, not the struggle of man in his spirit.

"It was modern Russia. It was a great show, but only Russia could have produced it. I was tremendously impressed with it."

Boston Attendance Increases

The October report indicates a more extensive use of the Boston Museum of Art than in any previous corresponding period. Attendance totalled 40,127 as against 28,805 for October, 1932. Not since 1926, the peak year in the institution's attendance, when it was also open on Mondays, has the figure stood at 40,000 for October.

New York Criticism

[A great deal of what is written by art critics consists of perfunctory accounts of exhibitions that fail to interest the writers. Now and then, when the New York critics present positive views, THE ART DIGEST tries to epitomize them in this department.]

Critics Differ on Hopper

The one-man show of Edward Hopper's works, being held at the Museum of Modern Art until Dec. 7, was called by Edward Alden Jewell of the *Times* a "beautiful exhibition beautifully presented" which amply attests that the artist is "one of America's most vital, original and accomplished artists."

In this exhibition, said Mr. Jewell, "the years of honest effort come to a definite summation, which must be gratifying indeed to an artist who, shunning compromise and all the by-ways that promise superficial rewards, has steadily worked toward the only true reward there is in art—arrival at a self-appointed goal."

"Into frequently superb paint statements his imaginatively transfigured emotional experiences have been built—whether the medium be oil or water color."

Henry McBride of the *Sun* disagreed with Mr. Jewell in this regard, saying: "The effect of the exhibition will be to hoist the artist's reputation up a bit in water color, but it leaves him in oil and in etching about as he was. There is something strangely static in all of Mr. Hopper's work that is difficult to explain. It is a little related to the very slowest of the slow-motion pictures in the cinema, though it is true that the slowest of these pictures still have motion and Mr. Hopper's pictures have none. The images he evokes are petrified and lifeless."

"Mr. Hopper does not take you upon a mental promenade. He keeps you at a severe distance and you watch, out of politeness, and nothing happens."

However, Mr. McBride does not deny that Hopper is "an honest workman" who must be respected by all for his product which is "solid," "clear" and "untroubled by nerves and perversity."

Like Mr. Jewell, the *Herald Tribune's* critic

was of the opinion that Hopper "has followed his own impulses and has beaten out his own method, incidentally developing in the process an excellent type of draftsmanship. There is sincerity in his work and there is life." This critic saw something of the "massiveness of Courbet" in Hopper's landscapes, but nothing which might be termed derivative. Hopper contents himself, he observed, "with a quiet, simple statement of the facts. Yet there is beauty of a kind in these pictures, sprung more particularly from the light with which he floods his material. It is a singular light, white, a little cold, and as clear as though handled from a scientific instead of an artistic point of view. It is, besides, very personal. In the illumination of his subjects Mr. Hopper uses a touch giving him a place apart and it is, moreover, absolutely true and credible. He deserves this exhibition if only for the originality in the bare quietude of his work."

"Vermeer of the Seashore"

Louis Eugene Boudin, French painter of the 1830's, who has been considered an important link between the Barbizon School and the Impressionists, having been Monet's teacher, was represented in an exhibition at the Durand-Ruel Galleries, which covered the most important period of his production.

Most of the canvases showed the painter's predilection for the sea and demonstrated, according to Margaret Breuning in the *Post*, why Boudin was called the "Raphael of the Sea and Sky."

Edward Alden Jewell in the *Times* termed Boudin the "poet of brooding gray waters, of low-slung horizons and the dreamy flat place."

In regard to Boudin's transitional place in the rise to Impressionism, the *Herald Tribune's* critic pointed out that "he painted with a freedom unfamiliar to the former (the Barbizon School) and with a reliance on light and atmosphere typical of the later group. Yet his habit differed, too, from theirs, and he kept, in all his luminosity, to a predominant gray key of color, using a swift brush stroke to denote with skill the rigging and structure of the ships and Channel packets which encumbered the ports of his day."

Commenting on the figures which appeared

in Boudin's seascapes, Henry McBride remarked that they "belonged" and were part of the landscape—so different from the figures in most landscapes. The same he found true of the "apparently multitudinous detail of a ship's rigging" which appeared so frequently in Boudin's canvases. "All in all," concluded Mr. McBride, Boudin was "certainly one of the 'little masters,' the Vermeer of the seashore."

Bistram's "Dancing Gods"

The series of abstractions, called "Dancing Gods," interpretive of Indian life, which Emil Bistram exhibited at the Delphic Studios, were interesting to the *Sun's* critic "as marking an alien attempt to turn to artistic account the age-old traditions and symbolism of a primitive people."

Mr. Bistram, who lives in Taos, has made a prolonged study of Indian lore and the artistic expressions of the Southwestern Indians and in these water colors has taken what the Indian had to offer and, according to the *Sun*, "turned it to his own use, his personal contribution being confined to the rhythmic play of line and mass and color with which he has presented his chosen themes."

His results have been happy and, to quote the *Sun*, "seemed vitally expressive and decorative into the bargain."

The *Herald Tribune's* critic also considered Mr. Bistram's work "ingeniously decorative, workmanlike and interesting."

An Evaluation of Rouault

The exhibition of paintings by Georges Rouault at the Pierre Matisse Gallery (until Nov. 24) was termed one of "the special events of the Winter" and the "most important showing of his work that has yet appeared in America" by Henry McBride in the *Sun*.

When Rouault was first introduced to the art world, Mr. McBride said, the artist seemed "like some wild medieval exhorter calling on the faithful to deny the flesh for the greater glory of heaven, but calling it out to himself rather than to an audience. He was as inflammatory, so one would judge from the paintings, as a Savonarola, but one could not imagine him swaying a Savonarola congregation."

No matter how large or how small the canvas, it is "freighted overwhelmingly with emotion," observed Mr. McBride, and "the spirit in the new pieces seems to be as molten as ever. The colors seem to be more than paint. One could suppose jewels to be imbedded in the pictures."

In Edward Alden Jewell's opinion in the *Times*, although Rouault's recent work tends toward a higher key and seems to have mellowed out of the "violently savage moods that could make timid souls shudder," the artist still paints with the "same heavy-handed earnestness and with no more regard for detail." Mr. Jewell reserves decision, saying: "We are still much too close to this curious artist to attempt any sort of definitive evaluation. Time will have to help us in this regard. The present generous showing, however, provides a helpful renewed contact."

Group Disappoints Critics

The critics concurred that the first exhibition of the season by the painters in The American Group was far from being the enlivening and hopeful showing that such an occasion should be. Mrs. Breuning said in the *Post*: "The usual vigor and freshness of viewpoint which results from a summer's change of environment does not seem reflected in much of the work." The *Times* found

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that "few of the artists reveal any evidence of deepening technical knowledge or of expanding spiritual horizons."

Anatol Shulkin was considered the "most adept of the artists represented" and Chuzo Tamotzu's landscape was considered "richly painted."

John Lonergan's Growth

"Good grasp of technical problems," balanced by "a fresh, personal point of view" is what accounts for the growing appreciation which John Lonergan is receiving, in the opinion of the *Herald Tribune's* critic. This statement was apropos of the show of gouaches which Mr. Lonergan had at the Eighth Street Gallery.

Most of the studies were made in the vicinity of Rockport and Gloucester, but instead of the usual depiction of harbor life there, Mr. Lonergan went inland among the rock quarries for a great many of his subjects.

Drawings by Robert Henri

A debt of gratitude is owing to the Macbeth Gallery, in the opinion of the *Herald Tribune* for presenting the collection of drawings in crayon and water color by Robert Henri. The Henri Memorial Exhibition held at the Metropolitan Museum contained none of his drawings.

"More than the draftsman's closer pursuit of linear significance," said this critic, the studies of nudes and of dancers "reflect the attributes of the painter." "Made from life," he continued, "they are yet studied with marked fluency of style. In these spontaneous renderings the artist was absolutely sure of himself. Not merely clever, they have yet a kind of magic certainty in the 'spotting' of a figure in color, or its indication with a defining sweep of the crayon. And they reveal a general familiarity with media."

Ludington's Talent Matures

The maturing of a promising talent was revealed, in the *Post's* opinion, by the drawings of Wright Ludington which were shown at the Marie Sterner Gallery.

"The decorative quality" of the drawings was backed up, according to this critic by a "soundness of draftsmanship" and "a richness of tonal values." "The imagination, verve and surety of the thing to be said, as well as the way of saying it" was also found pleasing.

Oregon's Art Week

A state-wide art week and festival is being observed in Oregon until Nov. 20 under the sponsorship of the Oregon Artists Professional League, associated with the Portland and Oregon chapters of the American Artists Professional League for the furtherance of art appreciation there.

Displays of the fine arts have been placed in all the shop windows of Portland and the Chamber of Commerce has taken an active part in aiding Mrs. Harold D. Marsh, the chairman of art week, in getting up a program of activities of great interest. In many of the smaller cities of the State, the women's clubs and chambers of commerce have also co-operated in arranging art programs.

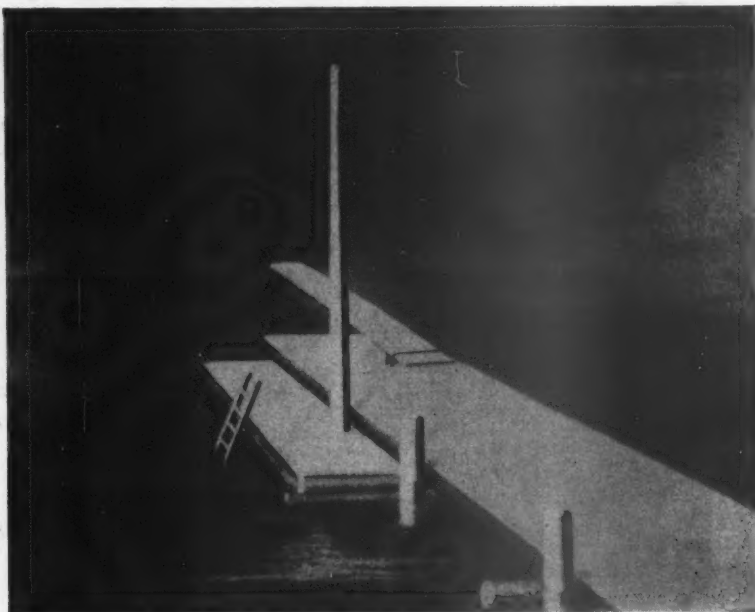
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Biberman and Utrillo Seen in Joint Show



"Springboard," by Edward Biberman.

Edward Biberman and Maurice Utrillo, an American and a Frenchman of widely different approaches in painting, are sharing an unusual joint exhibition at the Reinhardt Galleries, New York, until Dec. 2. Twelve paintings by each man comprise the show. The entire group of Utrillo paintings are of his "white period," several of them being loaned from the private collections of John Van Nostrand Dorr and Walter Hochschild. Among them are such titles as "Lapin Agile," "Hotel du Tertre,"

"Street Scene," and "La Rue du Mont Cenis."

Edward Biberman, whose exotic interpretations of landscape and figure studies, painted in rich tones of pure color, have been seen with increasing frequency in selected group exhibitions in the past three years, is said to have undergone a change in style within the last year. Evidence of this change appears in five of the canvases in the exhibition, all displaying a definite leaning toward surrealism. Prominent in the more realistic group is the portrait of Katherine Cornell.

A Commercial Art Gallery

Jean Gause has opened the Commercial Art Gallery, 4 East 53rd St., New York, with an exhibition of "Paintings and Drawings by Art Directors." Comprising work "done for fun," it includes such prominent commercial artists as Rene Clark, Edwin Georgi, Walter Georghegan, James Herbert, Willard Fairchild, Paul Newman, Gordon Seagrove, Frank Eaton, Carl Limms, Edward Jacobson, Andrew Melbin, Morgan Steinmetz, H. F. Nonamaker, John Russell, R. J. Mutter and M. J. Eisler. The show will continue until Nov. 18.

On permanent display may be seen the work of many noted illustrators, among them Hugh Ferriss, Paul Brown and John Vassos.

Acting as a clearing house for commercial work, this new gallery will be a haven for the art director, the advertiser and the out-of-town purchaser. The artist who heretofore "made the rounds" burdened with portfolios will find a welcome rest. Artists will be catalogued by their specialties, and this is calculated to eliminate hours of painful interviewing and produces a quick and easy method of ascertaining the many different techniques applicable to a commercial art problem.

Luks Drawings at Library

Thirteen early drawings by George Luks have been placed on exhibition at the New York Public Library. They are swift little pencil sketches and are said to be peculiarly revealing. In addition to these C. F. W. Mielatz' series of progressive proofs of his aquatint in color after Luk's painting, "Woman with Macaws," is also being shown.

Keller Illustrations

A collection of drawings by the late Arthur I. Keller was recently given to the library of Congress for its "Cabinet of American Illustration." These drawings make up the second exhibition of such material, now current at the Library.

Mr. Keller was primarily an illustrator. His earliest work of this kind was done for the *New York Herald* and other newspapers and for magazines such as *Harper's*, *Scribner's* and *Century*. Many authors asked Keller to illustrate their works, among them Dr. S. Weir Mitchell, Jeffrey Farnol, William J. Locke and Kathleen Norris. The gift, made to the Library by Mrs. Keller, comprises 103 of his original works in oil, water color, wash, charcoal and pen and ink. Included in this collection are illustrations for the "Right of Way" and "The World for Sale" by Sir Gilbert Parker, "The Fortunate Youth" and "The Glory of Clementina" by William J. Locke and "Dangerous Days" by Mary Roberts Rinehart. In most of his work the artist chose some intensely dramatic moment for illustration.

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"Madonna and Child," by Antonio Rossellino (Florence, 1427-1478).



"Une Petite Fille," by Houdon (1741-1828).

The afternoons of Nov. 23, 24 and 25 will see the magnificent collection of rare and important examples of Gothic and Renaissance art, formed by the late Thomas Fortune Ryan with so much care and devotion, scattered among the collectors of the world. This sale, at the American Art Association-Anderson Galleries, is regarded by authorities as one of the outstanding events scheduled by this great auction house in recent years.

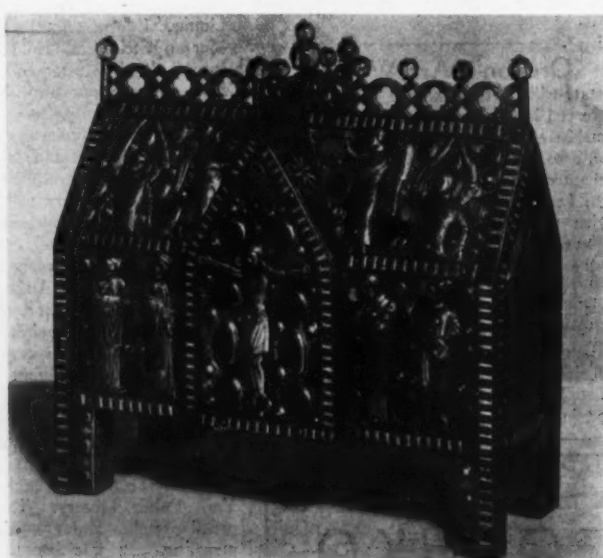
This impressive collection, the range of which sweeps from the bronzes of the early Etrus-

can period to those of Rodin, has remained intact in the stately Fifth Avenue mansion, half art gallery and half palace, since Mr. Ryan's death in November, 1928. The treasures filled the house and overflowed into the famous garden, where Mr. Ryan placed his sixteenth century French Renaissance sculptured limestone fountain from a château near Blois, a fifteenth century French Gothic sculptured stairway and other examples of Gothic and Renaissance sculpture. All these pieces have been removed from the garden.

In the house itself, the famous Renaissance room is stripped of its sculptures and the superb sixteenth century Brussels gold and silver woven tapestry has been removed from over the fireplace. In this vast room stood what is perhaps the most important of Mr. Ryan's imposing group of sculptures, the marble "Portrait Bust of a Princess of Aragon" by the great Francesco Laurana, which Dr. Wilhelm Bode referred to as a "Masterpiece of Laurana's work." Dr. Bode concurs in the general opinion that this bust is



"Entry Into Jerusalem." Nardon Penicaud (French, 1470-1542).



Gilded Bronze Limoges Enamel Reliquary Casket. 13th Century.

of Beatrice of Aragon, one of the daughters of King Ferdinand of Naples, for whom Laurana acted as court artist. Beatrice, who married King Matthias of Hungary in 1476, is shown in severe and noble simplicity, wearing a plain square-cut gown, her long hair coiled in a rope around her head. Dr. Bode considers her bust one of "the most beautiful representations of thoughtful and chaste womanhood that have been preserved to us from the time of the Renaissance." Its companion piece, the "Portrait Bust of a Prince of Aragon," is considered by Bordini to be a likeness of the father of Beatrice of Aragon and to be from the same hand.

Dr. Bode, however, disagrees with this opinion. He has written: "The master of this beautiful bust has something grand, something energetic, which is wanting in Laurana. It is like a Franz Hals by the side of a Van Dyck. . . . To judge from the broad way in which the marble is treated, I should say that one of the Lombardian sculptors who worked at about the middle of the fifteenth century at the triumphal arch at Naples also made this bust, an artist as for instance the medaillieur Pietro da Milano, who had worked side by side with Laurana for a long time."

A pair of standing figures of angels in sculptured marble, by Giovanni Antonio Amadeo, are remarkable works by the famous architect of the Certosa at Pavia, who was perhaps the greatest North Italian sculptor of his day. These lovely statuettes come from Duveen Brothers. Other important marbles are a mezzo-relievo of the "Madonna and Child" by Antonio Rossellino; a "Pietà" in the vein of Michel Colombe; and a "Pietà with Saint John and Saint Francis," a haut-relief in enameled terra cotta by Giovanni Della Robbia.

Mr. Ryan, in assembling his prizes, took advantage of the dispersal of all the great collections and also drew upon some of the world's greatest art dealers. The record of items that have appeared in important exhibitions and have been described in authoritative art books is the rule in the collection, rather than the exception.

The collection embraces what is considered one of the finest groups of Limoges champlévé and painted enamels ever offered at public sale. A rare gilded bronze and Limoges enamel colombe, or Eucharistic dove, a standing figure, the body of which is hollowed into a small receptacle for the Eucharist, is one of the very few of these masterpieces of thirteenth century enamel to survive. There are three chasses, or reliquary caskets, including the magnificent gilded bronze and Limoges enamel example of the thirteenth century in the form of a gabled edifice, the whole covered with an envelope of engraved and gilded bronze. Another chasse, from the Hoe collection, is decorated with scenes from the murder of Thomas à Becket.

The Limoges painted enamels include the primitive "Crucifixion" from the Pierpoint Morgan collection, a rare example of the fifteenth century of the so-called Monvaernu group, the earliest period of painted enamels. There are also numerous works by Nardon Penicaud: "Entry into Jerusalem," from the Bardac collection, and the fine "Triptych: Scenes from the Life of Christ," the masterpiece of the Michel Boy collection. An important series of Nardon Penicaud plaques, twelve in number, depicting scenes of the Passion after engravings by Martin Schöngauer, came originally from a triptych in the possession of King Ferdinand II of Portugal. A fine example of

portraiture is the likeness of "Charles, Comte de Montpensier, Connétable de Bourbon," which passed through many famous members of the Royal Family of France.

Mr. Ryan did not confine his connoisseurship to antique sculpture. In his collection will be found Houdon's "Portrait of a Little Girl," an original plaster cast, dated 1779 and antedating the busts of the artist's three daughters. It was acquired through Duveen Brothers and is recorded in G. Giacometti's work on Houdon. Mr. Ryan also assembled a large group of bronzes and marbles by Rodin and Barye. There are thirty Barye bronzes, animal studies, among them his "Panther Attacking a Bull," "Greyhound and Hare" and "Walking Stag."

Rodin is represented by three works in bronze and two in marble, including his "Napoléon Enveloppé dans son Rêve," "Frère et Soeur," "St. Jean-Baptiste Prêchant" and the delightful "Deux Enfants Jouant," the latter appearing in both bronze and marble.

Twenty paintings by Sorolla, purchased mainly from the artist through the Hispanic Society of America, include examples of his portraits and seashore scenes. Mr. Ryan was a warm personal friend of Sorolla.

Other features will be provided by a choice group of sixteenth century Italian majolica; a large selection of sixteenth century Florentine, French and English period furniture; the Castellani Etruscan and Greek bronzes, excavated near the end of the nineteenth century and bought by Mr. Ryan in 1910; and a large group of Chinese porcelains, pottery, enamels, bronzes and paintings on silk, the outstanding items of which were acquired by Mr. Ryan at the Hoe sale at the American Art Association in 1911.

Ryan Prints in Sale

The etchings and engravings comprising the graphic section of the Thomas Fortune Ryan collection will go on exhibition at the American Art Association-Anderson Galleries on Nov. 18, prior to their sale the evening of Nov. 22.

Zorn appears to have been Mr. Ryan's favorite, there being listed in the catalogue 46 of his etchings. Possibly the outstanding item is "The Toast," of which only 75 impressions were pulled. There are five Rembrandt prints, among them his "Portrait of Jan Asselyn." A group of Dürer examples includes "Nemesis" and the "Coat of Arms with a Skull," in perfect condition. Fifteen prints by Axel Herman Haig, Swedish artist who died in 1921, are mainly proofs of such etchings as "The Portals of Rheims Cathedral" and "Toledo Cathedral: Interior." Pennells in the catalogue number 17. Other artists represented are James Pollard, John F. Her-ring, Sr., Whistler, Nanteuil, Drevet, Masson, Frank W. Benson, Muirhead Bone, D. Y. Cameron and McBey.

New Collectors

A concerted drive to bring new collectors into the art field is to be undertaken this Winter under the direction of the American Art Dealers Association. According to F. Newlin Price, chairman of the association's new collectors committee, this drive will comprise a general campaign for reasonable prices, installment selling and rental of pictures.

"In the past," Mr. Price said, "the collecting of art works in America has been limited to a few extremely rich people, not more than five thousand in the United States. All the efforts to sell on the part of art dealers have been directed toward these few, with the result that the methods used appealed only to buyers in the high luxury class.

"The depression brought art dealers face to face with the fact that they had spent too much time trying to sell rare and expensive pictures and not enough time developing a steady demand for the reasonably priced output of the living artist."

Although the depression brought with it a decline in opportunities for the sale of high priced art works, the attendance at art exhibitions has had a sharp increase since 1928, with the result that an entirely new art public has grown up—a condition in which the art press has played no mean part. Of this new potential market, Mr. Price points out, the former wealthy collector class forms a small percentage. Members of the new group, estimated by the association at 100,000 in New York City alone, buy each year one or two works of art ranging in price from \$50 to \$300 each. The Middle West, Far West and South offer even more fertile territory. In the main the works in demand are by American artists, although the French, German, Austrian and English contemporaries, especially the former, are in sharp demand.

Among the plans so far formulated for the development of this new art public are: a drive among American artists for the lowering of prices to bring contemporary works within the income of every individual earning more than \$50 a week, special sales of pictures at one price, "bargain departments," rental libraries for paintings, prints and sculpture, and planned tours for art salesmen who will visit the smaller cities and towns with stocks of contemporary works. Installment selling nothing new to the business of art dealing, will play an important part in the scheme.

Besides Mr. Price, who is president of the Ferargil Galleries, the following members of the association have been appointed to the committee on new collectors: Robert Macbeth, president of the Macbeth Gallery; Walter Grant, executive secretary of the American Art Dealers Association; Albert Milch, of the Milch Galleries; Will Hyett, president of the Gillespie Galleries, Pittsburgh; and Henry Kleeman of the Kleeman-Thorman Galleries.

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"The Question of Science and Art" Is Presented by an Expert



Figure 1—Repair made visible by ultra-violet.

By H. D. ELLSWORTH

[EDITORIAL NOTE—This is the fifth of a series of seven articles by Mr. Ellsworth, who is a recognized authority and the head of a laboratory devoted to the scientific examination of works of art. The first appeared in the 1st September number.]

This article considers the application of scientific methods to the study of porcelain, pottery, glass and enamel. It is of course such a broad field that only illustrative examples can be given, but these will show that the problems met with may be solved in fundamentally the same manner and with the same degree of certainty as are those encountered in the study of bronzes, paintings, or other classes of art objects.

Utilization of scientific methods in the examination of ceramics and glass is particularly necessary because of the exceptionally high degree of skill attained by the restorer and imitator. An almost infinite number of combinations of materials have been employed throughout the ages and copying of older pieces has been customary for centuries, particularly in Japan and China. There is consequently a great deal of work yet to be done in the compilation of reference material, necessary for the solution of some of the problems.

The detection of repairs or alterations may be done with certainty. If the original structure has been disturbed and other material added this new material will not be of precisely the same composition or structure as the original. This is usually revealed by inspection under ultra-violet. The difference is, in a large percentage of examples, evidenced by a markedly different coloration of the altered areas.

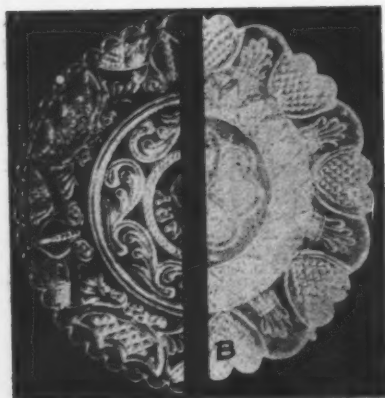


Figure 3—Ultra-violet photograph of two kinds of glass.

When differences are not easily definable by visual inspection, a photograph should be taken under ultra-violet. The photographic plate has a wider range of sensitivity and will record differences in the relative proportions of ultra-violet reflected by different materials, which may be invisible to the eye.

Fig. 1 is a photograph, taken by ultra-violet radiation, of a repaired bowl. The broken parts had been joined and the joints so skillfully concealed that the repair was unnoticeable in ordinary light. Under the ultra-violet the new areas fluoresce as a yellow color, easily distinguishable from the remainder which was hardly visible. In the illustration the difference is accentuated by contrast printing.

It is not only in detecting restorations that the ultra-violet is used: comparison of suspected pieces with authentic examples will often prove whether or not they are spurious. Examples are sometimes found where the restoration or imitation has been done with substances having almost the same reflective characteristics for the ultra-violet as has the original material. In such cases, photography by infra-red will almost always distinguish the difference.

Proof of age of ceramic pieces may be arrived at by comparison with examples of known age and similar composition. Considered individually it may be done by a study of the surface disintegration due to age, as is done by a study of stone objects. This is at present most applicable to the early examples since the smaller differences existing in the great variety produced in the past few centuries must be more thoroughly studied and the data classified in order to insure certainty.

The manner in which aging of class surfaces proceeds is shown in Fig. 2, which is a photomicrograph of an 11th Century gold cloisonné enamel. Evidences of age are definitely distinguishable in the enamel as well as the gold cloisons.

In the study of glass, an example is illus-

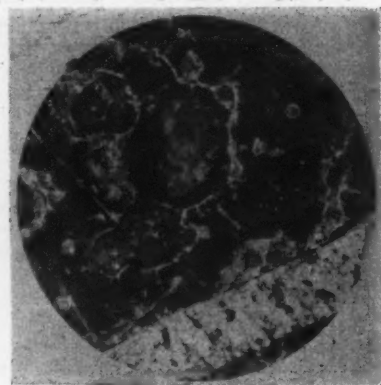


Figure 2—Photomicrograph of 11th century enamel.

trated in Fig. 3. The two pieces are very similar in appearance and have been considered to be by the same maker. Under the ultra-violet A is but dimly seen and is colored light brown, whereas B fluoresces as a brilliant bluish white. The fluorescence of B is the same as that of pieces of proven authenticity. Under the microscope the structures were found to be very different, as shown in the photomicrographs. (Fig. 4.)

When photographed by the X-ray, A was found to be so transparent that the image was sharply defined, while the image of B was barely discernable. The X-ray is not, however, commonly used in the examination of glass and ceramics except for the analysis by X-ray diffraction patterns.

While the identification of the product of a certain maker may be done by the comparison under ultra-violet and the microscope, it may be necessary to proceed further and analyse the glass. The simplest methods of doing this are by X-ray and by spark spectrograms. The latter method is particularly valuable in the detection of small quantities of impurities or added substance which are so often peculiar to a certain product. The determination of hardness, the refractive index, density, and other physical properties are also part of a comprehensive scheme of identification. It is the extended accumulation of these data concerning glass, enamels, the colors and glazes of porcelain, etc., that will permit the positive identification of almost any ceramic or glass object.

The succeeding article of this series will be on the scientific examination of old manuscripts, page miniatures and similar materials.

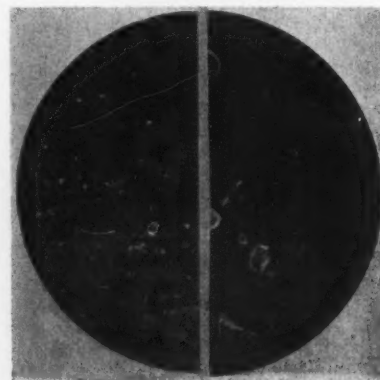


Figure 4—Photomicrographs of the glass shown in Figure 3.

"Pop" Hart Drawings

The Downtown Gallery, New York, is holding until Dec. 2 an exhibition of drawings by the late George "Pop" Hart. Termed his "artistic autobiography," the exhibition includes drawings made in various parts of the world during Hart's frequent tours in Mexico, Africa, Spain, France and the West Indies, as well as scenes of Coney Island and his native New Jersey.

While a comprehensive memorial exhibition of "Pop" Hart's paintings in all media, drawings and prints will be organized by the Downtown Gallery later in the season, this group of drawings will serve to emphasize his outstanding position as a draughtsman. Hart's drawings are complete statements, not merely reference notes for future paintings. Whether the example portrays a single figure, a market scene, a cock fight, a church interior or a romantic landscape, his story is clearly defined.

One critic has said of "Pop" Hart's drawings: "He was not hampered by the limitations of black and white. The color element, striking in character, enters every drawing. His mastery of the medium is evident in every line, a line subtle and alive with movement and characterization. Hart was a unique character, with a distinctly personal vision and a great understanding and love for humanity, for the mass."

Carnegie Aftermath

The Carnegie International, now being held in Pittsburgh, brought a rather pessimistic reaction from Margaret Breuning, critic of the *New York Post*. "Firstly," she writes, "this exhibition bears eloquent witness to the fact that in this moment of economic stress and political upheaval, passion for art is non-existent. There is a languor, a sad perfunctory note throughout the galleries, as though the Pierian springs of inspiration had run dry, but, in spite of this defection of the Muses, pictures must be made and sold."

"In no section is this more apparent than in the American one. There are some excellent achievements and a few vigorous, fresh works, but the vast majority of exhibits presents the aspect of having been produced hastily to meet economic needs with little thought of the aesthetic rapture or the absorption in fine craftsmanship which both contribute to any great work of art."

"Particularly noticeable is the writing on the wall as to abstract art. Not that it has not served its day faithfully and well and been a salutary influence on the amorphousness into which impressionistic painting led the artist. Yet, after leaving representation entirely to the camera, modern painting seems to find itself in an impasse with a decided tendency back to the subject picture. The pale wraith of the Pseudo-Greek figure by Picasso in the French section is like a symbol of this aesthetic fatigue. That such a wraith ever dominated the artistic world seems almost impossible at the moment."

Concurring with almost all the other critics, Mrs. Breuning states that "the French section is one of the feeblest, possibly because French artists have so long been leaping after the ignis fatuus that Picasso symbolizes." The English section also she found unimpressive, writing: "Fatigue is here, too; fatigue of spirit and banality of viewpoint." In Spain, however, "Picasso's influence seems at last to be shaken off by these erstwhile disciples and a bold, naturalist vigor of artistic language developed with great power and charm."

Royal Cortisoz of the *New York Herald Tribune*, after gazing at the Carnegie and comparing it with the "International" held last year by the College Art Association at Rockefeller Center, asks the question: "Is European painting in the doldrums? Is the artist not confused, uncertain, feeling his way toward a new path? Some commentators believe that he has found it, that with Cézanne and the other Post-Impressionists, Picasso and the rest of the modernists, a richly leavening evangel has renovated the world of art. I cannot perceive any very encouraging effects of this influence."

"In our transitional epoch what chiefly impresses me about many an artist is a certain dully accurate vision where once painters 'saw beautifully,' and a disposition toward doggedness in technique rather than toward an enkindling virtuosity. Walking up and down through the Pittsburgh galleries I was struck by the rarity of men heedful of Renoir's admonition, to 'caress the pigment.' Exquisitely painted surface has gone out of fashion, though it has not been altogether abandoned. What, then, emerges from the welter to give a show like this one what it undoubtedly possesses, a certain rude vitality? Nothing less than the truth as it is discovered in the color and movement of contemporary life. That, after all, is no small achievement."

Painting, he sums up, is not in a very flourishing condition: "Modernism and its specious short cuts have had a great deal to do with the declension of the schools. But

the central cause has been the disappearance of leaders of high caliber. There are no giants left in the land today. And it is only creative genius that can rehabilitate a school anywhere."

Elisabeth Luther Cary of the *New York Times* noted that the subject picture played an unusually prominent role, saying: "To write about the subject pictures in the International exhibition at Pittsburgh is almost to write about the whole exhibition, so far do they outnumber the rest. For a long time subject pictures have been looked upon askance by fastidious critics of art. Yet when they are telling their stories with a technical expertness equal to that of the abstractionists, and are often dealing with what can only be more clumsily said in words, why should we complain?"

Mass Voting for Prizes

The artists represented in the first annual exhibition of water colors, prints, drawings and pastels at the Oakland Art Gallery were given the opportunity to rate the work of their colleagues by voting on the exhibits.

The results are: First place, "Liars' Corner," Maurice Logan; second, "Little Italy," Maurice Logan; third, "Still Life of Lillies," Leah Beall; fourth, "Flowers," G. C. Tabb; fifth, "Hay Barge, 6th & Channel Sts.," Wm. Ross Cameron; tied for sixth place, "Santa Fe Waterfall," Joseph Bakos, "Bottles & Fruit," William Gaw, and "House on Stilts," Paul Schmitt; tied for seventh place, "Landscape No. 3," Goddard Gale, "The Old Monarch," James Holden; eighth, "The Garden," Frank Bergman; ninth, "Wong's House," Charles O. Horton; tied for tenth place, "Peaches," Wm. Gaw, "Tamalpais Water Color," John Emmett Gerrity, "The Harbor," Harold Miles.

Roerich Pact Convention

At the third international convention of the Roerich Pact and Banner of Peace to be held in Washington, Nov. 17 and 18, a message from Secretary of State Cordell Hull will be read by Secretary of Agriculture Henry Wallace.

Other speakers include Senator King; Dr. James Brown Scott, director of Carnegie Endowment for International Peace; Charles Moore, of the U. S. Commission of Fine Arts, and Dr. A. Hrdlicka, of the Smithsonian Institution. Official acceptances in response to the invitation to participate have been received from many countries, including Spain, Japan, Switzerland, Argentina, Chile, Poland, China and Yugoslavia. In addition to international governmental representatives at the convention, it is expected that numerous cultural bodies of America and other countries will be represented by delegates.

A Model Writes a Book

Marguerite Agniel, who is famous as the model for many noted artists and sculptors, has written a book, "Body Sculpture" (New York; E. H. & A. C. Friedrichs; \$1.00), which contains 32 specially posed life studies of herself. Miss Agniel has been considered by all those for whom she has posed, as the possessor of one of the most marvelously beautiful and supple bodies, and for this reason the life student will find much of inspiration and value in a study of her book.

Boston Gets De Camp Painting

"The Blue Cup" by Joseph De Camp (1858-1923) has been presented to the Boston Museum of Fine Arts by Edwin S. Webster, augmenting the museum's group of American paintings.

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A Teniers, a Breughel Bought by Museums



"Peasants Playing Bowls Outside a Tavern," by David Teniers the Elder (1582-1649).

Characteristic of the Flemish School, which found its subjects close to the earth, is the "Peasants Playing Bowls Outside a Tavern" by David Teniers the Elder, just acquired by the Milwaukee Institute of Arts from the Galleries of Carson Pirie Scott & Co., of Chicago. Though Teniers, like others of his time, attempted large religious and mythological compositions, his fame to a marked extent rests securely upon his canvases of peasants carousing and working, all depicted with a healthy sense of humor. His famous son, David Teniers the Younger, owed much to the father, by whom he was taught.

C. J. Bulliet of the *Chicago Daily News* writes of Milwaukee's painting: "The tavern before which the peasants are playing their game is the tavern in the environs of Antwerp that the younger Teniers has made so famous. David, Jr., it might be gathered from his work, spent most of his life on the spot, painting the peasants playing or drinking inside and outside this tavern, over and over.

"The peasants in their game in this picture are not so animated as are the rustics of David, Jr. But that is accounted a virtue instead of a fault in this day and age of ours, and it is just possible that a precocious youngster stole and ran away with the fame of his father. It may be in the readjustment of values that David Teniers, Sr., was the equal if not the superior of his son."

Linked with the Teniers both by art and marriage are the Breughels. The Art Institute of Chicago has been presented by Mr. and

Mrs. Thomas C. Russell with a fine canvas by Jan Breughel (1568-1625), "Village and River Scene." Jan, youngest son of Pieter Breughel the Elder, was born just one year before the death of his famous father. Called "Velvet" Breughel, for the smooth surface and photographic reality of his paintings, he scorned the classical teachings of the Italians and devoted himself to scenes from daily life. His daughter, Anne, ward of Rubens, married David Teniers the Younger. The other brother Pieter Breughel the Younger was known as "Hell" Breughel.

Mexicans at Syracuse

During November the Syracuse Museum of Fine Arts is holding an exhibition of Mexican paintings and arts and crafts. Beginning with the earliest best known types of Aztec and Mayan pottery, lent by the Metropolitan Museum and the Museum of Natural History, the development of ceramics to the most modern kinds is traced. In the less progressive Mexican states this modern craftwork resembles that belonging to previous centuries.

Paintings, drawings, lithographs, textiles, furniture and rugs were assembled exclusively for the Syracuse Museum by Edward T. Moore from the private collections of Mrs. Dwight Morrow, Mrs. Frances Flynn Paine, Alfred H. Barr, Jr., Stephen Clark, Ralph Schoffer, Fred Leighton, Mrs. Anna R. Lowenburg, and from the Delphic Studios and the Weyhe Gallery. Diego Rivera, whose belief that all art should be propagandic has stirred up many an art battle, and José Clemente Orozco are prominently represented in the exhibition. Other painters include Jean Charlot, Paul O'Higgins and Alva.

Overcomes Supreme Handicap

An exhibition of paintings by E. Earl Baily, an artist who since the age of 2 has been unable to use his hands or feet because of paralysis, is being held at the Philadelphia Art Alliance. Mr. Baily works by holding his brush with his teeth, while seated in a wheel chair which has an attachment for easel and palette. A majority of the 100 paintings are marines and scenes along the Atlantic coast.

POSITION WANTED

Manager of Prominent Summer Art Exhibition desires connection in New York Art Gallery. Address: Box A., *The Art Digest*

Buffalo's Plan

Perhaps the most ambitious "Picture Lending Library" scheme to be formed so far is the one just inaugurated at the Albright Art Gallery by the Buffalo Fine Arts Academy as a means of increasing museum membership and appreciation. Oil paintings, water colors, drawings, etchings and lithographs by internationally known artists have been made available for individuals and organizations, who are members of the gallery, for periods of thirty days. These works are on exhibition during November.

The gallery says of the plan: "It has long been held an ideal by the Albright Gallery to be able to bring original works of art closer to that group of people whose income is limited, and whose contact with the fine arts has necessarily been confined to occasional visits to art galleries. If it could be possible to make good pictures as available as good books are in a public library, the ideal would be partially realized. Undoubtedly, the best way to enjoy works of art is to live with them—in one's home—studying and absorbing the artist's message at leisure."

The gallery's "Library," which at present comprises 255 pictures, was made possible through the generous co-operation of the following art dealers: Bourgeois Gallery, Durand-Ruel Gallery, Ehrich Galleries, Marie Harriman Gallery, M. Knoedler & Co., Kraushaar Galleries, Macbeth Gallery, Milch Galleries Montross Gallery, Rehn Galleries, Jacques Seligmann & Co., and E. Weyhe, all of New York, and the Bredemeier Gallery of Buffalo.

Among the most notable artists represented are: George Bellows, Eugene Boudin, William M. Chase, Corot, Daumier, Delacroix, Derain, Dürer, Childe Hassam, Inness, Rockwell Kent, Marie Laurencin, George Luks, Dodge MacKnight, Matisse, Charles Meryon, Maurice Prendergast, Abbott Thayer, Toulouse-Lautrec, Chauncer Ryder, Vlaminck and Whistler.

22 Works by Wright Sold

Erwin S. Barrie, director of the Grand Central Art Galleries, has solid foundation for his recent statement that there is an improvement in the art business this Fall. He cites as one of his indices the unusual record made at the exhibition just concluded by George Wright, prominent Connecticut artist, at the galleries. Twenty-two of Mr. Wright's more important works, including drawings, water colors, pastels and etchings, were sold during the two weeks of the show. The purchasers were private collectors mostly in the Metropolitan district.

Mr. Wright's work has been practically all done in New Orleans or Canada, with the exception of his hunting scenes in pastel which portray the characteristics of the pink coat of Connecticut or Long Island following the hounds.

A Robert Brackman Show

An exhibition by Robert Brackman has just opened at the Macbeth Gallery, New York. Among the exhibits are several recently completed portrait and figure drawings.

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Repeal and Art

There will be much work for artists now that repeal has become a fact. Bars in hotels and restaurants, some of them famous landmarks of another day, have either been dismantled or lack the artistic decorations suitable for a generation more art conscious than that which preceded prohibition. However, this prospective "commission paradise" for the artists is not without tribulation. Uncertainty as to the form of liquor control, and the possibility that bars will be prohibited have held in abeyance projected mural decoration plans, according to a report by the National Commission to Advance American Art, which has made a survey to determine the extent to which alcohol would stimulate mural painting.

Although several hotels and restaurants have gone so far as to authorize artists to submit sketches, says the report, the actual commissioning of the work has been postponed in most cases pending definite announcement of future liquor regulations. Meantime the delay is working a hardship on the artists who have devoted time and effort to executing plans for prospective clients.

"When indications pointed to certain repeal," said Henry R. Rittenberg, treasurer of the Commission, "hotels and restaurants freely requested artists to submit plans for decoration of proposed bars and grills. The artist, naturally assuming that a definite commission was to be given him, devoted much time, thought and work to the preparation of sketches and plans. Now that the excitement has cooled and the business of preparing for repeal has sobered, the artist, we have found, has been left in a state of uncertainty. The devotion of his time to these projects naturally has prevented his giving attention to current work and prospects, so that in this time of distress the speculation turn of events has worked unfair hardships upon him."

Ernest Peixotto, president of the Mural Painters, expresses the opinion that if bars are to be permitted, a sudden announcement to this effect will precipitate a rush of orders and the consequent speed would produce a flood of mediocre decorations. He pointed out that in case bars are permitted, the proprietors will do well to employ outstanding artists. "Good art," he said, "is an asset, even in a bar."

Francis Keally, architect, was quoted in the *New York Times* as stating that because of the necessity of giving small space unusual treatment, the plans now being executed call for the elimination of the long bar and the installation of a small semicircular or service bar in the center of the room, as was commonly used in Massachusetts around 1650, and from which the present speakeasy bar really evolved.

"While the elimination of the ordinary bar in certain instances," he said, "might lessen the need for murals, I do not believe that possible work for the artist will be reduced. A greater artistic effort will be necessary today than in the old days, for the public has become accustomed to charm and will no longer tolerate the commonplace bar of yesteryear."

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National Character of Polish Art Revealed



"Nurse," by Jan Zamoyski, of the Brotherhood of St. Luke.

An extensive Polish exhibition, organized and presented by the International School of Art in New York, is being held at the Brooklyn Museum until Nov. 26. A wide range of examples is presented, mostly modern, embracing oils, water colors, graphic art, caricatures, commercial art, applied art produced by peasants and a selection of prints made in the Polish art schools.

The catalogue explains that since the World War, which re-established Poland as an independent nation, native art has made rapid progress and that "at the moment, Polish art is in full bloom," signaling "the emergence of a more and more distinctly national character."

Two groups are represented in the oil sec-

tion—"The Brotherhood of St. Luke," composed of ten members "united by bonds of sincere friendship and years of work together," and the Warsaw School.

"The exhibition," writes Edward Alden Jewell of the *New York Times*, "argues vigorous and widespread activity, both in the craft field and in that of the so-called 'fine arts'—although the Warsaw Academy, it seems, does not recognize any such distinction. The Academy's program embraces all the branches, a fact that perhaps accounts, in part, for the unifying thread that seems to pull together into harmonious relationship so many diverse elements of Polish artistic expression."

Marya Werten, native of Warsaw, the center of Polish culture and art, is responsible for this collection—a venture on which she worked since last May. Miss Werten, who is connected with the International School of Art, is peculiarly adapted to undertake such a task, having spent years as an artist, designer, teacher and research worker in Poland before coming to the United States to continue her cultural activities.

with its ugly stack of glasses and other embellishments."

However, this boom in the realm of mural painters is not destined, according to Wearer Holbrook of the *New York Herald Tribune*, to touch the creators of the "modern nude." He feels that "the mellow toper, glancing up from his tankard and getting the full effect of a post-impressionistic portrait right between the eyes, would be likely to conclude that it was time for him to climb on the wagon. He might not realize that the grotesque contortions of the creature on the canvas are apparent to others besides himself, that what he sees is not a mere fig leaf of his imagination, but a deliberately planned and perpetrated objet d'art. Many of Matisse's specious nudes bear a disconcerting resemblance to pink elephants, and Picasso's full-face profiles often give one the sensation of seeing double. Their place is not in the barroom."

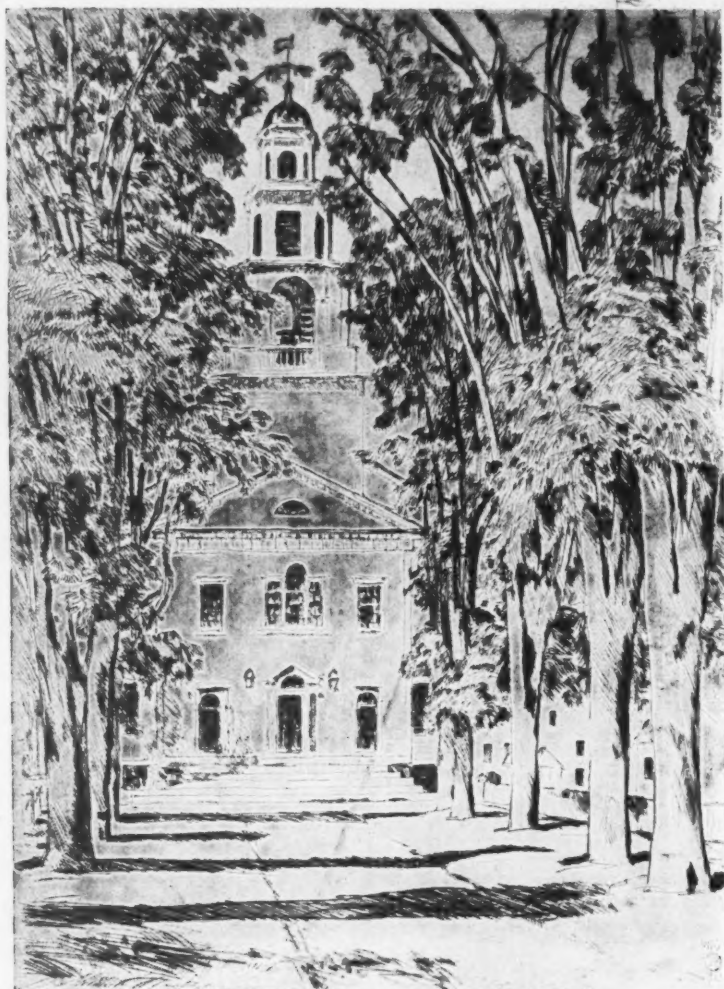
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Among the Print Makers, Old and Modern

Do You Know Hassam Etched 367 Prints



"Colonial Church, Gloucester." Etching by Childe Hassam.

Truly monumental is the exhibition of etchings by Childe Hassam at the Leonard Clayton Gallery in New York. It comprises proofs of 367 subjects etched on copper,—the first comprehensive showing of the prints of an American artist whose wide fame heretofore has been based chiefly on his oil paintings. Mr. Hassam, who is now 74, is the surviving pioneer of Impressionism in America. His colleagues, Theodore Robinson and John Twachtman, passed years ago. The artist celebrated his birthday on Oct. 19 at his home in East Hampton, L. I., by taking a stinging plunge in the ocean. He paints or etches every day.

The "American Art Annual" in its "Biographical Dictionary of American Artists" devotes more than a column to Childe Hassam. The greater part of the record is taken up by a list of the prizes he has won with his

paintings, and a list of his paintings owned by American museums. The Metropolitan, of New York, leads with five oils. There is nothing to indicate that in his long career he has etched 367 copper plates. But print collectors know this side of his art, and future art historians will take large cognizance of it. For Mr. Hassam caught the beauty of sun light and ambient atmosphere exactly as he did in his oils,—in some of them perhaps more so, with a radiation of light that is marvelous.

This comprehensive exhibition reveals the rarely seen little French and English plates, some of them made from drawings dating as far back as 1883. There are more than fifty prints in the New England group,—depictions of the artist's native land, for he was born in Boston. The New York series comprises more than sixty plates. Another group of fifty constitutes a surprise: they are of the South and West and are almost unknown. Then there is a "Nude" series, and a series of "Trees."

The exhibition affords art lovers a chance to get acquainted with a little-known but important side of a man whose name is enduringly large in American art history.

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Art Digest, 116 E. 50th St., New York.

MacLaughlan Prints

A newly acquired collection of 138 etchings by Donald Shaw MacLaughlan is being exhibited by the Toledo Museum throughout November and December, the gift of Alice Roullier of the Roullier Art Galleries of Chicago. Many of MacLaughlan's best known and finest prints are included—testimony to the artist's performance and the collector's discrimination.

English, Italian, French and American scenes give a cosmopolitan aspect to the collection, showing to full advantage MacLaughlan's "mastery of line and design, understanding of his medium, and above all a wide range of subject matter," to quote the Toledo *Sunday Times*. "His Thames scenes, with their boats and fishermen, are treated with vigor and dash," said this critic. "His views of Swiss landscapes are set forth with a dramatic interplay of light and dark; and in his serene Italian vistas he achieves an atmosphere almost classical. . . . His ability as a draughtsman he reveals in an imposing series of architectural studies ranging from thatched English cottages to Gothic cathedrals of France and marble facades selected from Italian cities."

MacLaughlan has been called one of the most individual etchers America has produced since Whistler. A Canadian by birth, he studied art first in Massachusetts and later in Paris. He etched his first plate in 1899.

Lucas Print Collection

The Baltimore Museum's print department has been designated the permanent depository of the internationally famous Lucas collection of Prints, through the co-operation of the Maryland Institute, where they have been kept for many years. This collection, containing more than 14,000 items, was formerly owned by George A. Lucas, friend of Whistler and many other notable artists and collectors of his time. On his death Mr. Lucas left his vast collection to his friend, Henry Walters, who bequeathed it to the Maryland Institute. The Baltimore Museum will now catalogue, exhibit and care for the prints.

The task of cataloguing has been undertaken by Adelyn D. Breeskin, curator of the print department, who announces that she is making many unusual discoveries. The Whistlers are outstanding in the collection and among them are several rare states, unrecorded. In addition there are a number of letters from Whistler to Mr. Lucas.

During November an exhibition of outstanding examples from the collection is being held.

Sowers Opens Print Rooms

Roy Vernon Sowers announces the opening of new print rooms and a rare book shop at 451 Post Street, San Francisco. Associated with Mr. Sowers is H. J. Allen, formerly a partner of Vickery, Atkins & Torrey. The first exhibition comprises engravings and woodcuts by Italian, German and Flemish masters of the fifteenth and early sixteenth centuries.

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Among the Print Makers, Old and Modern

At Philadelphia

The general average of the seventh annual exhibition of work by the Philadelphia Society of Etchers at the Newman Galleries there is high, in the opinion of Dorothy Graffy, art critic of the Philadelphia *Public-Ledger*, and is punctuated by several unusual and imaginative groups.

Landscape treatments in the etching medium predominate, she says, with considerable emphasis on the snow scene with its inherent possibilities for contrast in black and white. The careful draftsmanship of the architectural etchings of John Taylor Arms and the character portraits by Cadwallader Washburn are also much in evidence.

The groups in the exhibition that "strike a high water mark," according to Miss Graffy, and "point toward the same deepening of thought and emotional reaction in the American world of prints as that now apparently taking place in the allied worlds of oil and water color," are those including the "imaginative" landscape and figure compositions by Clifford Addams; the series of Mexican prints by the late "Pop" Hart; "the finely tragic human episodes" by Eugene Higgins; the line jottings by Frank Nankivell and the "flowing compositions" by Albert Sterner.

The works of all these artists, Miss Graffy says, reveal that they use their technique as a means to an end,—a means to express the vital things they have to say, rather than as an end in itself.

Printmakers of the South

Due to the popularity of the special print exhibition made up last year by the Southern States Art League from prints given for presentation to sustaining members, individual exhibitions of etchings, lithographs or block prints by a number of the foremost printmakers of the South are now being offered by the League to local organizations.

Matted but not framed, these prints can be shipped by parcel post, and the exhibitions are inexpensive, costing only a small fee besides postage to the next point. Among the artists who have already promised "one-man" shows are Alice Standish Buell, Margaret Scrags Carruth, Honore Guilbeau Cooke, Edith Fairfax Davenport, Margaret M. Law, Blanche McVeigh, Benson B. Moore, Rosamond Niles, Mabel Pugh, Margaret Seewald, Elizabeth O'Neill Verner, and Ellsworth Woodward.

American Etchers' Show

The 18th annual exhibition of the Society of American Etchers will be held in the galleries of the National Arts Club, 15 Gramercy Park, New York, from Nov. 28 to Dec. 26. Only original works in the metal plate media, such as etching, drypoint, aquatint and mezzotint will be included in the exhibition.

This year the prizes will be: the Mrs. Henry F. Noyes prize, \$50, for the best print in the exhibition; the Kate W. Arms Memorial prize, \$25, for the best print by a member; and the John Taylor Arms prize, \$25, for the best piece of technical execution in pure etching. Last year's prize winners—Louis C. Rosenberg, Robert Nesbit, James E. Allen and Kerr Eby—will make the awards. The following members will comprise the jury of selection: Louis C. Rosenberg, Ernest D. Roth, Chester B. Price, Eugene Higgins and James E. Allen.

Why Should Grigoriev Be an Expatriate?



"Mujiks Stood for Themselves and Sentenced Dmitri to Twenty Years."

The Soviet rules Russia. It has been so long in power now that three generations of Russians have been cast into a new mold, conforming in idealism and service with the plans made nearly a century ago by Karl Marx and, less than two decades ago, by Lenin. Some will say that the thing the Bolsheviks wrought was ruthless, others will say inevitable. Regardless of who is right, there was tragedy for many great souls when Lenin, Trotsky and Lunacharsky overthrew the Kerensky republic.

The October Revolution of 1917 brought tragedy to at least one great artist, Boris Grigoriev. He was a follower of Kerensky. When the "red terror" flared, loving life, he fled. He went to France, and became an "émigré." Paris was kind. Its thousands of artists appreciated the vigor of the young Russian. He was a comrade. He worked and starved—with them. His stomach often was empty. The proprietor of a restaurant on Montmartre pointed to bare white walls. Grigoriev filled them with murals. Grigoriev ate. He became a designer of theatre sets. He became an international artist,—an expatriate with a world for a home.

Before the Soviet, there was Russian art, and a great Russian literature. Tolstoi, Pushkin, Gogol, Turgeniev, Dostoevsky, and Gorky (now the Soviet's grand old man of letters). The whole world recognizes the mastery of Dostoevsky's trenchant psychological study, "The Brothers Karamazov." This novel belongs at the pinnacle of Russian art, and the Kerensky expatriate, Boris Grigoriev, has produced 60 drawings to enhance the understanding of it. These drawings, on which the artist has spent sixteen years, are now on view at the Marie Sterner Galleries, New York.

THE ART DIGEST wonders if Lunacharsky, now commissar of art in the U. S. S. R., viewing these illustrations, would not ask Stalin to forgive the artist's Kerensky affiliations, and invite him to as honored a position in the Union of Soviet Republics for art as Gorky occupies in literature.

Maybe Litvinoff might stop in and take a look.

At least, those who love the literature of old Russia, will find pleasure in viewing the drawings of Grigoriev, who knows the Russia of Pre-Soviet days.



"It Is Pleasant to Talk With a Clever Person."

The News and Opinion of Books on Art

Sculpture Technique

Sargeant Jagger, well known British sculptor, has written the volume in the "How to Do It" series (New York; Studio Publications; \$3.50) on "Modelling and Sculpture in the Making." This book follows the style and format of its predecessors and like them is very helpful to the beginner in the field.

Mr. Jagger, in the introduction, warns the student reader that he has chosen the "most exacting, the most arduous and the least appreciated of all the arts." Sculpture, he continues, demands a deep and sincere study of, and a capacity to reproduce the beautiful forms of nature as they are before "launching forth into the joys of that final and culminating phase—self-expression."

He then makes the beginner acquainted with the necessary tools and equipment of the studio, not merely for actual modelling, but also for the making of armatures as well as backgrounds for reliefs. He deals with clay, making the sketch model, the working model, the full-sized model, working in relief and the bronzing of plaster models.

The author follows the technical section of the book with an analysis of twelve great works of sculpture, beginning with a primitive African piece, through Egyptian, Greek, Assyrian and Indian examples to modern work as typified by Rodin, Bourdelle, Mestrovic and others.

On Italian Art

Another in the series of thirteen booklets on bibliography covering the entire field of Italian art, by Francis Geck, instructor of interior decoration at the University of Colorado, has just been published (Boulder; University of Colorado Bookstore; \$1.25). This pamphlet is volume seven and deals with Italian art of the High Renaissance (II Cinquecento, prima parte, 1500-1540).

These booklets have great value for the art student, teacher and architect doing research work in a systematic way, since they contain references to the enormous amount of material dealing with the fine arts of the period, as well as those works which throw light on history, politics, customs and literary achievements.

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Henrietta Shore

A book on the art of Henrietta Shore, California artist, formerly of San Francisco and now residing in Carmel, has just been published by E. Weyhe (New York; \$5.00). Like its predecessors in the series on Western artists, this monograph is edited by Merle Armitage. It comprises 23 reproductions of Miss Shore's paintings, drawings and lithographs. The frontispiece in color is a caricature of Miss Shore by Jean Charlot. The volume contains appreciative articles about the artist's work by Edward Weston, Reginald Poland and the editor.

A tendency is revealed in all of Miss Shore's works to lean to "Freudian horticulture" in the manner of Georgia O'Keeffe. Edward Weston, in his foreword, explains in part the symbolic projections in Miss Shore's canvases and drawings by saying: "When she paints a flower she *IS* that flower, when she draws a rock she *IS* that rock; living her part so fully, recreating out of her own substance, Shore's work stimulates directly through the senses without intellectual interference."

Merle Armitage considers Miss Shore "singularly vital and remarkably elemental" for her "forms, delineated with a definiteness which is in itself revealing, are so close to the mother-womb as to partake of the character of the wholly spiritual . . . As they challenge for recognition we are powerless to deny them. They are a part of the uncatalogued, the sometimes not-admitted crevices of the mind."

In her pencil drawings, Miss Shore has reached the pinnacle of her power, asserts Mr. Armitage. And in conclusion he says, "With sureness at times disarming, she elects those forms which have for us the most significance and in this medium epitomizes the rarest phase of her reconcrete comprehension."

In the opinion of Reginald Poland, director of the Fine Arts Gallery of San Diego, Miss Shore has already made the world richer with her "sincere and life-enhancing paintings, drawings and prints . . . A great future awaits Henrietta Shore."

Oriental Art Handbook

The Art Institute of Chicago has just published a most interesting monograph in the "Handbook of the Department of Oriental Art" (50c), edited by Charles Fabens Kelley, curator of that department. Helen Gunsaulus, the assistant curator, wrote the section devoted to Japanese prints and the minor arts of Japan.

Mr. Kelley says, in the introduction, that the work was in no way intended to be a treatise on the art of the Orient but rather a series of illustrations of the most important objects in the Institute's collection, with a running commentary.

This department of the Institute is of comparatively recent origin, being the outgrowth of the all-inclusive department of decorative arts. The first gifts to the Oriental collection, which served to focus the attention of Chicagoans on this art, were made in 1900 by Mr. and Mrs. Samuel M. Nickerson, whose collection, mainly Chinese and Japanese, covered a wide range. The Near Eastern branch was given its first impulse by Dr. Frank Gunsaulus with his gift of Persian and Near Eastern pottery.

The handbook is arranged for convenience in four sections: Chinese, Japanese, Near Eastern, or Mohammedan, and Miscellaneous.

Whistler Quarrel

In the "Tribulations of a Baronet" (New York; MacMillan Co.; \$2.50) Timothy Eden presents a character study of Sir William Eden, whose famous quarrel with Whistler over the latter's portrait of Lady Eden was the subject of Whistler's book "The Baronet and the Butterfly." For the first time this quarrel is here presented from the Baronet's point of view.

The reason for the quarrel, which created such a stir at the time in London and Paris, and is often referred to today, is given by Sir William in a letter to an American, dated April 8, 1900. It reads: "I commissioned Mr. Whistler to make a sketch portrait in water colours of Lady Eden. He preferred oils and he selected a panel about the size of half this sheet of note-paper, and after seven or eight sittings had practically completed a very pretty suggestion of his sitter."

"The price originally arranged was 'from 100 to 150 guineas.' From the size and slightness of the work I considered 100 guineas the value of the picture and sent a cheque accordingly. Mr. Whistler cashed the cheque, exhibited the picture, and refused to deliver it." Sir William did not destroy the picture as some accounts would have it. The author states that this affair would scarcely have been noticed by the public at all but for Whistler, "who blew an unceasing solo about it on his trumpet."

Sir William Eden was an artist, but, says his biographer, the usual attributes of an artist were strange and offensive to his nature. His water colors of "nooks in country houses and church interiors" drew contemporary praise from such critics as Sir Claude Phillips and George Moore. But today these works are hardly remembered and are not represented in a single gallery.

Aesop Illustrations

Boris Artzybasheff has joined the "Aesop's Fables procession" and under the imprint of the Viking Press (New York; \$2.00) has brought out a modern edition of the classic fables amply illustrated by his striking woodcuts.

He selected the fables from the best English editions, such as the Croxall edition of 1722 and the James version of 1848. The result is an interesting collection of 90 fables with twenty wood engravings—some very serious, some broadly humorous, some grotesque and all very arresting.

Although intended for children, the volume will be an artistic addition to any book collector's library.

A Booklet on Porcelain

George H. Opdyke, whose recent book, "Art and Nature Appreciation," was an outstanding work in the field of art education, is the author of "Pottery and Porcelain" third in the "Enjoy Your Museum" series of booklets (Pasadena; Esto Publishing Co.; 10c).

Mr. Opdyke presents an appreciation of pottery as an art, describes the different kinds of pottery, and gives general hints on the study of line and form in pottery, color and decoration. He concludes by contrasting the pottery of the East, such as the Chinese, Japanese, Egyptian and Persian, with that of the West.

Rare Books

Ryan Books

The splendid art library of the late Thomas Fortune Ryan will be offered at public auction at the American Art Association-Anderson Galleries the afternoons of Nov. 21 and 22. With the consent of the executor, the Guaranty Trust Company, additional books from other sources have been added.

Important reference books as well as copies of de luxe editions of catalogues of fine private collections appear in the sale. A set of Bode's monumental work on the Tuscan school of sculpture, "Denkmäler der Renaissance-Sculptur Toscanas", with 557 plates, and his "The Italian Bronze Statuettes of the Renaissance", with 266 photogravure illustrations, come up in the reference books. Also included are a large paper edition of Racinet's "Le Costume Historique"; a first edition of "Les Arts au Moyen Age" by A. du Sommerard, with many plates in color; Dr. Friedrich Lippmann's "Engravings and Woodcuts by Old Masters", of which but 80 sets were printed; a first edition, extra-illustrated and finely bound, of James Robinson Planché's "A Cyclopaedia of Costume or Dictionary of Dress"; one of twenty copies on Japan vellum of Emile Bourgois's "Sevres Porcelain", and "Tapestries" by John Böttiger, an important monograph on the Royal Swedish Collection.

Among the catalogues of important collections appear one of five copies on Imperial Japan paper, with a triple set of plates, of the Chauchard Collection, consisting of paintings of the French school; the celebrated Houghton Gallery, a set of prints engraved after the most notable paintings in the collection of the Empress of Russia, first edition; catalogues of the Rudolphe Kann collections; the Spitzer Collection; the Wallace Collection, six volumes covering paintings and art objects; the famous Walters Collection of ceramic art; and the Widener Collection, a sumptuous publication of which only 200 copies were printed, for private circulation, on "unbleached Arnold" paper.

An extra-illustrated edition of "Alice in Wonderland," with colored illustrations by Arthur Rackman, has inserted 307 title pages and plates, including complete sets from the editions illustrated by Sir John Tenniel, Charles Robinson and Millicent Sowerby. Another feature is a set of Thackeray in 52 volumes, with numerous illustrations and inserted original water color drawings by J. A. Espelt.

A Leigh Hunt Library

Leonard Mackall in the New York *Herald Tribune* reports that by far the most comprehensive Leigh Hunt collection in existence is to be found in Cedar Rapids, Iowa, the property of Luther Brewer of the "Torch Press."

Mr. Brewer has been persistently gathering books, and letters by or about Leigh Hunt (1784-1859), and has a most extraordinary collection. He has written a book recently, "My Leigh Hunt Library, Collected and Described by Luther A. Brewer." It is in limited editions and contains 100 illustrations and 15 portraits of Hunt. Mr. Brewer not only describes the physical aspects of the books he has gathered, but gives a running comment on each publication, which is highly informative as to Hunt and his circle. Title pages of the books are reproduced in facsimile and contains 100 illustrations and 15 half-tones. Mr. Machall says "the present fine book will unquestionably prove a real delight to all who can get it."

Josef Foshko Portrays New York's East Side



"Miss Van Der Linde," by Josef Foshko.

The exhibition of the works of Josef Foshko at Gallery 144 West 13th Street, New York, until Dec. 4, marks the reappearance of an American artist who, some seventeen years ago, gained a place in Paris as one of the most promising of the younger artists. It was the National Exposition organized by Rodin that first brought Foshko into prominence.

Unfortunately, Foshko was compelled to abandon painting for a number of years and not until five years ago was his work resumed. Since then he has become particularly well

known for his sympathetic portrayal of the East Side of New York with which he has become familiar, having worked there in the capacity of a newspaper man.

In this first one-man show of oils, temperas and water colors, opportunity is afforded to evaluate Foshko's works, which express a "joie de vivre" and a keen sympathetic insight into the lives and characters of the people he depicts. His decorative still life compositions are also marked by an air of charm and elegance.

Books That Tsars Owned

The library of romantic books, which afforded many hours of diversion and pleasure to the Tsars of Russia and was removed from the palaces of Tsarskoe Selo and Gatchina, will be dispersed at auction at the Plaza Art Galleries the evenings of Nov. 21, 22, 23 and 24, and is now on exhibition.

All the popular writers of the French romantic period are represented: Honore de Balzac, Alexandre Dumas, Pierre Feval, Xavier de Montepin, P. Lacroix, O. Karr, E. Souvestre and du Terrail. Every one of the works is in first edition, either in original wrappers or in boards with leather backs of the period.

An interesting part of the collection comprises books from the private study-rooms of the Tzarewitch Alexis and the Grand Duchesses Olga, Tatiana, Marie and Anastasie, presented to them by "Papa" (Nicholas II), "Mama" (Empress Alexandra), "Auntie Irene" (Princess Irene of Prussia), "Uncle Harry" (Prince Henry of Prussia), "Auntie Victoria" (Princess of Battenberg) and other relatives.

Most of the books except the paper covered novels have the stamp of the libraries or the ex-libris of the different Tsars.

"The American Wing"

"The American Wing" is the third pamphlet in a series being issued by the Metropolitan Museum of Art (25c) on its various wings. It contains 20 full page illustrations of early American rooms with a brief historical introduction by Joseph Downs.

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A Review of the Field in Art Education

Culture in Peril

Since the period of economic depression many communities have sought to make economies in their school curricula by eliminating in some instances everything but the basic three R's. Educators and particularly art educators have undertaken to campaign against local politicians, who in attempting to cover up their own shortcomings, are ruthlessly trying to dispense with the broader forms of education necessary to maintain a higher civilization and to fit the people in adapting themselves with ease to the complexities of modern life. Much has been written in this regard and *THE ART DIGEST* herewith prints in part an address made by the Secretary of the Interior, Harold Ickes in connection with the National Education Association's program, which was broadcast over a national radio network.

He pointed out that if the American schools were to be closed for one generation, conditions resulting at the end of that short period would be startling—a nation of illiterates with culture destroyed and a retrogression of hundreds of years in all the essentials that distinguish this period from that of the dark ages.

"Apparently there are those in the land," he said, "who are taking advantage of the economic strain and stress under which we have been suffering to dim the light that has guided our course since pioneer days. It is being urged that we have spent too much money on education; that we are over-educated; that the schools are full of frills and fads and fancies that do our youth more harm than good; that all the education that is necessary for our children is a grounding in the three R's.

"Those who thus counsel us would turn back the clock for more than a hundred years. They do not seem to realize that civilization and education go hand in hand; that in fact education is the foundation rock upon which our civilization has been built. Weaken or destroy the foundation and the building erected thereon will totter or fall. It stands to reason that if the universal education that supports and justifies our civilization is undermined our civilization itself will suffer to a corresponding degree.

"In moments of reverie we may idealize the simple bucolic state in which our ancestors lived. With the edges of our imagination we may play with the idea of reverting to a condition of society of a hundred or two hundred or three hundred years ago. We may longingly wonder how it would seem to substitute the kerosene lamp for the electric bulb or even the tallow dip or the rush light for the kerosene lamp. We may romanticize about dressing again in homespun, raising all our own

food and producing all our own clothing on our own little farm. To give up the automobile for the plodding cart, to discard the tractor for the horse-drawn plow, or throw away our ice-making machines, our bath tubs, and all our modern comforts and conveniences may be an idea to play with in an idle moment, but I am certain that no man, woman or child would in reality want to revert to the dull, drudging, unimaginative existence of our great-grandfathers.

"Yet some such retrogression will follow if we allow our educational system to slip back to what some people apparently are willing it should revert to. Such a highly complex civilization as we have built up requires highly trained intelligences for its maintenance. . . .

"I do not deny that of necessity some economies must be made in our schools. But we are going too far in that direction. Our schools ought to be the last to feel the pinch of economy, just as they ought first to experience the return of prosperity. Undoubtedly the educational tree needs some pruning. There may be some dead and decayed branches that ought to be cut off. But if such pruning is necessary it should be done scientifically, by experts. It serves no good purpose of economy. . . . to slash into a budget regardless of whether we are cutting into a vital spot or not.

"Even in these days of tremendously pressing problems, to my mind the most important question of all is, what are we going to do about our schools. That education should be universal goes without saying. By education I mean more than the three R's. I believe that every child should be given all the education that he can reasonably absorb. This does not mean that all children should spend an equal number of years in school or that all should take the same courses. It means that everyone in order to have the best chance possible for a happy and full life should have every bit of education that he is capable of receiving and of using to advantage. . . .

"The individual American must be educated not only that he may be able to enjoy a happier and fuller life; he must be educated in order that, in cooperation with other educated Americans, he may do his part toward sustaining and upbuilding an intelligent and beneficent and capable government."

Expert Joins Traphagen Staff

The Traphagen School of Fashion has announced that Harry T. Rounds, former president of the Sussex Print Works of New Jersey, has joined its Commercial Textile Studio in the capacity of managing director.

In making the announcement, Miss Ethel Traphagen, the director of the school, said that the addition of Mr. Rounds' vast experience in the printing industry to the other facilities the school offers, in its exhaustive library on costume and design and inspiring objects of art, would insure the production in the studio of designs of unusual character, authentic and technically true.

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PAINTING CLASSES, FIGURE
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Imparting Courage

Several new instructors have joined the Night Art School faculty at Cooper Union, New York. They are Mrs. Carol Harrison, painter, formerly instructor at the California School of Fine Arts, Waylande de Santos Gregory, decorative sculptor, until recently at the Cranbrook Academy of Art, and Lewis Daniel, etcher.

Mrs. Harrison is giving a course in design at Cooper Union which, she says, is "for the purpose of increasing the student's sensitiveness to beauty; of giving him courage by making him realize his great strength; of leading him to choose the distinguished rather than the cheap and popular; of putting into his hands the means by which he can create; of making his existence a little more serene because his appreciation of beauty is secure in a world of changing material values; and also of making his problems so tangible that he will feel as happy in a practical world as in an aesthetic one." This instructor is especially interested in the Negro as an interesting subject for portrayal and in planning to depict Harlem in a series of murals.

Mr. Gregory is the designer and sculptor of the Seminary Cloisters at the University of Chicago and of the ceramic mural in the Lakewood High School, Cleveland, as well as many other decorative ceramic creations. His work, which includes objects of art for the interior, portrait sculpture, garden and exterior pieces in porcelain, stoneware, terra cotta and earthenware, has been exhibited in many parts of the country.

Mr. Daniel's etchings were chosen for "Fifty Prints of the Year" for three successive years, and he is represented in the permanent collections of the New York Public Library and La Bibliotheque Nationale in Paris.

A San Diego "New Deal"

The San Diego Academy of Fine Arts has decided to give the art students a "new deal," and, contrary to the general practice of raising prices, has chosen to lower its tuition fees.

Beginning with the Fall semester, which opened on Oct. 16, George Kahrs, well known Western commercial artist, is taking charge of the Commercial Art Course. Augmenting this course there is a series of lectures and special classes by other commercial artists of San Diego, among whom are Esther Lewis, Frank Barks, Roy Schwenkmeyer, Alys Beghtol, Cyrus Cade, William Becker and Leroy Carroll.

The Academy has built up a reputation in the last thirteen years because of its practical and sound ideals, based on years of experience, which are featured in the commercial art course. Pauline Hamill De Vol, director of the Academy, feels that although "the advent of the machine age has succeeded in lowering the wage scale in practically all phases of business activities . . . machines will never take the place of a well trained creative mind."

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A Review of the Field in Art Education

Social Significance

[N. B. Zane, associate professor of fine arts at the University of Oregon, has written an estimate of "Art and Nature Appreciation," an outstanding work in the field of art education by George Opdyke, author of the recently published "Pottery and Porcelain," third in the "Enjoy Your Museum" series. Long experience in his field has made Professor Zane's opinions on appreciation and its development of particular value to the art lover and student. Pertinent excerpts follow.]

This book seems to me to be the most intelligently organized offering upon appreciation of pattern and composition aspects of the space arts that has yet appeared. The author does not confuse art appreciation with art history—a confusion that has only recently been recognized. Nor does he hold that one has to learn to draw in order to appreciate. He doesn't waste space by rhapsodizing in terms of vague ecstasies—fine sounding phrases without substance. On the other hand he announces the thesis (all too rarely met with in art appreciation texts) that "the eye is blind to what the mind does not see". Faithful to that thesis, as he interprets it, he works definitely with mind—with understanding. He knows that (with effort) one can learn to see and feel; one can practice the art of learning to judge.

His way to study the arts, at least the pattern and composition aspects of the arts, is by personal analysis, directly, after having informed one's self as to the "vocabulary" and "grammar" of art. . . .

It is Dr. Opdyke's preoccupation with the pattern aspects of the arts which makes for the weakness, perhaps, of his book. It is a weakness of omission—an omission that is likely to grow out of too obsequious attention to Kenyon Cox, Albert C. Barnes and the others of that art-cult which seeks to identify aesthetics with pattern only. . . .

According to Dr. Opdyke (page 2) art should be confined to "harmony of color, its play of light and dark, its fine flow of line, its beauty of design". Here is the old familiar argument of the Art-for-Art's-Sakers raising its head. That criterion wherein a thing is beautiful if an artist says so. By limiting his aesthetics to light and dark values, lines and design the author would turn a deaf ear to that other domain of aesthetics which concerns itself with meanings, with associations, with memories, with symbolism.

Dr. Opdyke acknowledges the existence of meanings in a general way, but he doesn't claim to differentiate meanings, and describe their relationship to individual and social group backgrounds. He urges the student to hurry through the meanings to what he chooses to accept as "the art"—that field of art which is the least controversial, the most objective—and, at the same time, the most sterile. Sterile, because the least vitalized by human

forces that become an influence in behavior. It is like teaching appreciation of foods for their taste—without reference to their nutritive and varying assimilations of that nutritive—as one-sided as that!

With the Greek tragedians, for instance, the form, pattern, and composition was not an end in itself. Form was but the means to the end that meaning had to be conveyed. Same with the ceiling of the Sistine Chapel. Same with the carvings on the porch of Rouen, with the glass of Chartres. Those forms were employed by those past cultures primarily because in terms of social functions they could keep before a people that ideal which the leadership of the day wanted kept there. Giotto employed design to catch the eye and through the eye the mind. His objective was not so much to arrest the glance of the dilettante; that was incidental. It was the vitalizing message of a St. Francis that was Giotto's first concern. The people of that day were not bothering so much about what a fresco looked like, they were very much concerned with what it meant. Giotto's frescoes belonged to the art that wove itself into the fabric of people's lives, that moulded public opinion.

Dr. Opdyke forgets his knowledge of social psychology when he forgets that there are limits which an individual in a given culture can bring to an appreciative understanding of a work of art. He forgets there are laws governing those limits. There was a time, of course, when teachers of art appreciation did forget these things—did forget or, maybe, never took into account—that an individual can accept a pattern content of an art form and yet not want it in his house. A gentleman of Chinese culture may admit the design validity of a Christus on a cross carved with skilled craftsmanship, and yet refuse to have it around. It is the complete experience of appreciation which has to be provided for, not just a part. Classroom consideration of the whole experience of appreciation, which includes emotional attitude, for or against the subject, as well as admiration for pattern composition, is the only kind of consideration that can pretend to serve the student in relation to all his needs.

That is one reason why our American nation is so inartistic today; we have taught our school children the shell of things, only the pretty form, not bothering about meanings. Consider our music, for instance. Americans are drilled intensively and extensively in music pattern. More money is spent than in all Europe in music lessons and performances, and yet, with all this expense of effort and money, how little music we pro-

duce which, according to our criteria, we can call noble. We are over-educated in pattern and undernourished in meaning. So long as art appreciation texts and art appreciation teaching conceives of pattern as an end rather than a means, our teaching obligation to our student group is but half fulfilled.

One can but wish that Dr. Opdyke had been interested in a more inclusive range of aesthetics. For, so long as the arts are interpreted on but one sector of their human front, that long will people have restricted belief in them and circumscribed joy in them. It is the fullness of the appreciative experience that demands the attention of teachers of today, working toward all possible approaches. The social approach must be given its share of investigation and emphasis. That is the general trend of the educators in the effort to redeem the educational scheme of its shortcomings. And in the words of the Survey Commission of the Carnegie Foundation, "Education is not less intellectual because it is more social." Our forthcoming text books will do well to keep that in mind.

Lectures by Art Directors

Problems of the modern art editor and art director will be the subject of five conferences to be held on Monday evenings, beginning Nov. 20, under the auspices of the Art Directors' Club of New York, in the lecture hall of the J. Walter Thompson Advertising Agency, 420 Lexington Ave. James C. Boudreau, head of the School of Fine and Applied Arts of Pratt Institute, will act as chairman of the conference committee. He will be assisted by Heyworth Campbell, art director of *Harper's Bazaar*; Dr. M. F. Agha, art director for Condé Nast; Robert Leonard, advertising artist; and William L. Longyear, supervisor of professional contacts at Pratt Institute.

Prominent figures in the field will comprise the speakers. Henry Quinan, art editor of the *Woman's Home Companion* and *The American Magazine*, and Dr. Agha will open the series at 7:30, Nov. 20, with a discussion of the latest trends in magazine art. The meeting will be open to non-members. Reservations may be made by communicating with the Art Directors' Club, Architectural League Building, 115 East 40th Street, New York.

Neighborhood Classes a Success

A. S. Baylinson, well known artist and teacher, is conducting classes in painting, drawing and composition at the Hudson Guild Neighborhood House, New York, five mornings weekly. Because the response to these classes has been so great, preparations are being made to start a series of evening classes, also.

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Spiritual



"Falling Man," by Rhys Caparn.

"The more spiritual a work of art, the more restricted is its circle of admirers," writes Alexander Archipenko in appreciation of the sculpture of Rhys Caparn, now being exhibited at the Delphic Studios in New York. "The idealism of Rhys Caparn and her love for the spiritual," he continues, "permit her to create a new form in sculpture, without losing her ability to sculpt in naturalistic form when she so desires. She is one of those rare artists who create lyrical poetry with pure form. The lines of her statuettes remind one more of a quiet melody than of the anatomical lines of the human body." Commenting on her use of "the new combinations of form and line for self-expression," Mr. Archipenko finds that in "this combination it is easy to recognize the feeling which we often find in the music of Chopin."

Miss Caparn was born in New York in 1909. She studied in Paris for one year with the animalist, Edouard Navellier, and for two years at the Ecole d'Art in New York.

Luks School to Continue

As a memorial to the independent spirit of its founder, the George Luks School of Painting will be continued along the lines laid down since its inception ten years ago—individual expression. The craft of painting he considered secondary to the instilling of a personal viewpoint in each of his students. It was the firm conviction of Mr. Luks and his school that contemporary American life was the art motive to be portrayed.

The classes will be managed by Mrs. George Luks, Martin Rosenthal, Nicholas Mayne and Thomas J. Moore, until a group of foremost artists who will act as guest instructors can be announced.

Educational Director for Dayton

Through funds provided by a group of citizens, Miss Margaret E. Davis has been added to the staff of the Dayton Art Institute as director of educational activities, especially in connection with the public schools. Formerly she was director of the Flint (Mich.) Institute of Arts and last Summer was a special lecturer on the Italian paintings at the Century of Progress Art Exhibition.

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ART PHOTOGRAPHY

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Cultural Alliance

The Public Library of Washington, D. C., is conducting a notable experiment, by using both books and paintings to stimulate the artistic sense of the institution's visitors. Under the direction of Dr. George F. Bowerman, chief librarian, and Elizabeth Ray Lewis, head of the fine arts division, monthly exhibitions by Washington artists are being held in the four major library branches. In the main library, through the co-operation of Duncan Phillips, paintings by modern French and American artists are exhibited in the reading room of the art division.

Through these exhibitions many people are becoming acquainted for the first time with the work of their local artists. It has been found that more and more people are visiting the libraries to see the pictures and remaining to read. Many readers who never enter the art galleries are becoming interested in paintings and anxiously await the new shows. Books on art are displayed in each library in connection with the exhibitions and readers are encouraged to study as well as read.

During November in one branch are being shown portraits by Washington portrait painters, including Eugen Weisz, Burtis Baker, Rowland Lyon, Charles Val Clear, Sewell Johnson, and Catherine Critcher. In two other branches, flower and still life paintings by a group of Washington artists, and landscapes by Beulah Weaver and Angela Hurd are being exhibited.

Color prints from the Library's Lending Picture Collection are on exhibition in wall cases—the most popular feature of the project. These prints, arranged chronologically so that a miniature history of art from Giotto to George Luks is presented, are mounted and may be borrowed by any reader on his library card, just as books are lent.

Theodore H. Pond Dies

Theodore Hanford Pond, for seven years director of the Dayton Art Institute and more recently head of the Akron Art Institute, died at his home near Kutztown, Pa., on Nov. 3. Under Mr. Pond the Dayton Art Institute grew to be an institution of recognized importance throughout the country. His success was repeated at Akron, where he served for two years before retiring to assume the role of gentleman farmer in Pennsylvania, in 1931. It was under his able administration that the beautiful new building of the Dayton Art Institute came into being.

Mr. Pond was a designer of textiles, interior decorations, wall papers, stained glass, silverware and jewelry. After graduating from Pratt Institute, he joined the faculty of the Rhode Island School of Design and from 1908 to 1911 served as head of the department of design at the Maryland Institute. "His knowledge in matters artistic," says the Dayton Journal, "made him an authoritative school builder and a selector of exhibitions of worth."

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Dorothy Saunders Shop—To Nov. 17: Water colors and drawings, J. Vinnerstrom Cannon.

DEL MONTE, CAL.
Del Monte Art Gallery—Nov.: California artists.

LAGUNA BEACH, CAL.
Laguna Beach Art Association—To Dec. 3: Paintings by members. Fern Burford Galleries—Nov.: Paintings by California artists.

LA JOLLA, CAL.
La Jolla Art Gallery—To Nov. 29: Water colors and oils Mr. & Mrs. Otto Schneider.

LOS ANGELES, CAL.
Los Angeles Museum—Nov.: Museum's collection. Foundation of Western Art—Nov.: California Modernists. Biltmore Salon—To Nov. 30: Paintings by F. Tenney Johnson. Dalsell-Hatfield Galleries—Nov.: 18th century English portraits.

MILLS COLLEGE, CAL.
Mills College Art Gallery—To Nov. 19: Prints of still life. Nov.: Antiquities from Palestine, loaned by Dr. Fredrick Bade.

MORRO BAY, CAL.
The Picture Shop—Nov.: Work of local artists.

OAKLAND, CAL.
Oakland Art Gallery—To Nov. 26: Paintings and sculpture, Archipenko.

PALOS VERDES, CAL.
Public Library and Art Gallery—To Dec. 31: Paintings, "Independents."

PASADENA, CAL.
Grace Nicholson's Art Galleries—Nov.: Indian portraits, J. H. Sharp; Grace Hudson, C. Smith; modern Japanese kakemonos; antique Siamese banners; California landscapes by Aaron Kilpatrick; Korean Buddhist art.

SAN DIEGO, CAL.
Fine Arts Gallery—Nov.: Drawings, Emil Kosa; photographs by Echague; Art Guild exhibition of San Diego; sculpture by S. Catinato Scarpitta.

SAN FRANCISCO, CAL.
California Palace of the Legion of Honor—Nov. 22-Jan. 2: Paintings, drawings and sculpture, Zhenya Gay. Nov. 18-Jan. 2: Paintings, Leland Curtis. Nov. 18-Jan. 1: 8th Annual exhibition San Francisco Society of Women Artists. To Nov. 20: Paintings, Warren Newcombe. M. H. DeYoung Memorial Museum—To Nov. 26: Drawings, E. H. Suydam; arts and crafts, San Francisco Branch, Nat'l League of American Pen Women. To Nov. 28: Prints from collection, John H. Culley. To Dec. 4: California Society of Etchers. Art Center—To Nov. 25: Oils and water colors, Vidar. Ansel Adams Gallery—To Nov. 25: Photographs, Edward Weston. S. & G. Gump—To Nov. 18: Works of Michael Chepurkoff. Nov. 20-Dec. 2: Works by Maynard Dixon.

STOCKTON, CAL.
Stockton Art Gallery—Nov.: Paintings, by Margaret Rogers, Cor de Gaverre, and Leonora Gaylor Penniman.

DENVER, COLO.
Denver Art Museum—Nov.: Museum's collection.

GREENWICH, CONN.
Greenwich Library Art Gallery—To Nov. 26: Annual exhibition of water colors, pastels and

works in black and white, Greenwich Society of Artists.

HARTFORD, CONN.
Wadsworth Athenaeum—To Nov. 20: Photographs of the "Gay Nineties." Nov. 25-Dec. 9: Kansas City Woodcut Society.

WASHINGTON, D. C.
Library of Congress—Nov.: Original Drawings, Arthur I. Keller. Corcoran Gallery—To Nov. 26: Handicrafts of the Southern Highlands A. F. A.). To Dec. 3: Memorial exhibition of works of Carl Melchers. Division of Graphic Arts (Smithsonian Institution)—To Nov. 26: Etchings, Louis C. Rosenberg. National Gallery of Art (Smithsonian Institution)—Nov.: Gellatly art collection. Mt. Pleasant Branch Public Library—To Nov. 30: Washington Water Club. Arts Club—To Dec. 3: Paintings, Hattie E. Burdette and photographs, Clara Sippell. Public Library—Nov.: Christmas books for children. Phillips Memorial Gallery—Nov.: Pictures of people—freshness of vision in painting; works, Louis Ellshemius and early water colors, Charles Burchfield. Ten O'Clock Club—To Dec. 2: 2nd exhibition National Society of Independent Artists.

WILMINGTON, DEL.
Wilmington Society of Fine Arts—To Nov. 25: 20th Annual exhibition work of Delaware artists, pupils of Howard Pyle and members of the society.

ATLANTA, GA.
High Museum of Art—Nov. 15-30: Oils, Mrs. H. D. Oliver.

SAVANNAH, GA.
Telfair Academy of Arts and Sciences—To Nov. 28: Contemporary water colorists, 1933 water color rotary (A. F. A.); New York public school exhibit (A. F. A.).

HONOLULU, HAWAII
Honolulu Academy of Arts—Nov. 17-Dec. 15: Annual show, Honolulu Printmakers.

CHICAGO, ILL.
Art Institute—To Dec. 31: Prints by Piranesi and Canaletto; prints and drawings by Blake and Goya; memorial exhibition of prints by "Pop" Hart; drawings from the Institute collections. Arthur Ackermann & Son—Nov.: Sporting prints of the 18th & 19th centuries. Carson Pirie Scott & Co.—Nov.: English portraits and landscapes of the Georgian period. Chicago Galleries Association—Nov.: Oils, Adam Emory Albright, Adolph Schuls and Charles Halloway; water colors, Ellsworth Young. Chester H. Johnson Galleries—Nov.: Modern French paintings. M. O'Brien & Sons—Nov. 15-30: Woodcuts, Bertha Lunn; water colors Lois Whitney. Increase Robinson Gallery—To Nov. 30: Paintings, Aaron Bohrod. Roullier Galleries—Nov.: Collectors prints of all periods.

INDIANAPOLIS, IND.
John Heron Art Institute—Nov.: Sculpture, Wayland Gregory.

RICHMOND, IND.
Art Association of Richmond—To Nov. 27: 19th Annual print exhibit.

EVANSVILLE, IND.
Society of Fine Arts—To Nov. 26: Conservative vs. Modern Art in Painting (A. F. A.).

DUBUQUE, IA.
Dubuque Art Association—Nov.: Exhibition of 40 paintings, Stone City colonists.

LAWRENCE, KANS.
Thayer Museum—University of Kansas—Nov.: Wood block prints, Timothy Cole; prints by Kansas artists.

LAFAYETTE, LA.
Southwestern Louisiana Institute—Nov.: 11th Circuit Exhibition (So. States Art League).

NEW ORLEANS, LA.
Isaac Delgado Museum of Art—To Nov. 29: 9th exhibition of members work without jury (Assoc. of N. O.). Arts and Crafts Club—Nov.: Water colors of Yucatan, William Dulest-with Dodge.

BALTIMORE, MD.
Baltimore Museum of Art—Nov.: Comprehensive collection of Gothic art; water colors, Robert Hallowell. Maryland Institute—Nov. 22-Dec. 8: Eve. Sun contest sketches.

HAGERSTOWN, MD.
Washington County Museum of Fine Arts—Nov.: Prints from art exhibition Los Angeles Olympic games; modern paintings, collection Mrs. John W. Garrett.

ANDOVER, MASS.
Addison Gallery of American Art—To Nov. 29: Plant Forms in Ornament (A. F. A.). To Dec. 18: A business man's collection of contemporary American painting; paintings of ancient Egypt, Joseph Lindon Smith; contemporary American drawings.

BOSTON, MASS.
Museum of Fine Arts—Nov.: Museum's collections. Doll & Richards—To Nov. 25: Pastels, Laura Combs Hills. To Dec. 2: Water colors, H. Anthony Dyer. Goodspeed's Book Shop—To Nov. 18: Water colors and pastels, Dwight Williams. Robert C. Vose Galleries—To Nov. 25: Paintings, Hovsep Pushman. Nov. 27-Dec. 9: Paintings, John Lavelle.

CAMBRIDGE, MASS.
Fogg Art Museum—Nov.: Museum's collection.

HINGHAM CENTER, MASS.
Print Corner—Nov.: Selection of prints and etchings.

NORTHAMPTON, MASS.
Smith College Museum of Art—To Nov. 21: Exhibition by children and young people. Nov. 20-Dec. 3: Etchings and drypoints, Rembrandt (College Art Assoc.).

PITTSFIELD, MASS.
Berkshire Museum of Art—Nov. 24-30: Paintings, Saul Raskin.

SPRINGFIELD, MASS.
Museum of Fine Arts—Nov.: American provincial paintings (Whitney collection); American Woodcut Society; Wallace collection of etchings. George Walter Vincent Smith Art Gallery—To Nov. 26: Textile exhibit.

WORCESTER, MASS.
Worcester Art Museum—Nov.: Museum's collections.

GRAND RAPIDS, MICH.
Grand Rapids Art Gallery—Nov.: Paintings, Soltan Sepesky, Kreigh Collins; exhibition of historic brocades.

KALAMAZOO, MICH.
Institute of Arts—Nov.: Native element in contemporary American painting (A. F. A.).

MUSKEGON, MICH.
Hackley Art Gallery—Nov.: Chinese paintings, Sing, Tang, Yuan and Ming periods.

MINNEAPOLIS, MINN.
Minneapolis Institute of Arts—To Nov. 30: Gothic tapestries lent by French & Co.

JACKSON, MISS.
Mississippi Art Association—Nov.: 22nd Annual exhibition by the association.

KANSAS CITY, MO.
Kansas City Art Institute—To Nov. 27: Textiles, Near Eastern and Peruvian (A. F. A.); The Art of a City (A. F. A.); 2nd annual salon of Camera Pictorialists.

ST. LOUIS, MO.
City Art Museum—To Dec. 2: Indian Tribal arts.

SPRINGFIELD, MO.
Springfield Art Museum—To Nov. 30: Exhibition of Missouri artists; Chinese ivories, memorial to Mrs. Adelaide Barnett.

MANCHESTER, N. H.
Currier Gallery of Arts—Nov.: Oils of Norway. William H. Singer, Jr.; antique Bulgarian embroideries; photographs of Persian Islamic architecture; Persian color plate reproductions.

MONTCLAIR, N. J.
Montclair Museum of Art—To Dec. 24: 3rd New Jersey State annual exhibition.

NEWARK, N. J.
Newark Art Museum—Nov.: Jaehne Loan collection of Chinese art. To Jan. 1: Fifty American water colors.

SANTA FE, N. M.
Museum of New Mexico—Nov.: Paintings, Ruth Goodkinde, Sheldon Parson, Anastasia Salt and Mary L. Hull; color prints, Lon Megaree.

ALBANY, N. Y.
Albany Institute of History and Art—Nov.: Modern French paintings, loaned by Joseph Winterbotham; oils, Edla Spoth-Benson; Helderberg pottery.

BROOKLYN, N. Y.
Brooklyn Museum—Nov.: Polish Folk and modern art. Grant Studios—To Nov. 21: Decorative arts. Towers Hotel—To Nov. 30: Water colors, Brooklyn Painters and Sculptors.

BUFFALO, N. Y.
Albright Art Gallery—Nov.: Ceramic exhibition; picture loan library. Carl Bredemeier Gallery—Nov. 15-30: Paintings and drawings, Louisa W. Robins. Toure Club Art Gallery—To Nov. 24: Paintings Clara E. Laugenbach.

ELMIRA, N. Y.
Arnot Art Gallery—To Nov. 26: Paintings from 13th Biennial Exhibition of Corcoran Gallery of Art (A. F. A.).

NEW YORK, N. Y.
Metropolitan Museum of Art (Fifth Ave. & 82nd St.)—Nov.: Recent accessions in the Egyptian department; 300 years of landscape prints; Islamic miniature painting and book illumination; lace shawls of the XIXth century. Ackermann & Son (50 East 57th St.)—Nov.: English sporting prints. An American Group (Barbizon-Plaza Hotel)—Nov.: New paintings by members. An American Place (509 Madison Ave.)—To Nov. 27: Exhibition of John Marin's work, in water color. Henri Antoville Galleries (Waldorf-Astoria Hotel)—To Nov. 20: Etchings of hunting, racing and polo by contemporary English and American artists. Argent Galleries (42 West 57th St.)—To Nov. 18: "Mr. and Mrs." Exhibit; flower paintings, Nell Witters. Nov. 20-Dec. 2: Paintings, Charles Goeller, and Hilde Kayn; pastels, J. Rollie Abraham. Averell House (142 East 53rd St.)—Nov.: Garden sculpture and accessories. A. W. A. Clubhouse Gallery (353 West 57th St.)—Nov. 15-Jan. 9: Major works in oil and sculpture. John Becker Gallery (520 Madison Ave.)—To Dec. 5: Isabel Carleton Wilde collection of early American sculpture. Belmont Galleries (576 Madison Ave.)—Nov.: Old Masters. Brummer Gallery (55 East 57th St.)—Nov.: Brancusi. Carnegie Hall Art Gallery (154 West 57th St.)—To Dec. 2: Paintings, water colors, lithographs and etchings.

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Frederic K. Detweiler. **Calo Art Galleries** (624 Madison Ave.)—Nov.: Paintings by American and foreign artists. **Cas-Delbo Art Galleries** (Maison Francaise, Rockefeller Center)—Nov. 17-30: Oils Miles J. Early. **Ralph M. Chait** (600 Madison Ave.)—Nov.: Chinese bronzes and porcelains. **Leonard Clayton Gallery** (108 East 57th St.)—Nov.: Etchings by Childe Hassam. **Contemporary Arts** (41 West 54th St.)—To Nov. 18: Paintings, Leon Kelly. Nov. 13-25: Recent gouaches, Elliot Orr. Nov. 20-Dec. 9: First one-man exhibition of paintings, Marcus Rothkowitz. **Delphic Studios** (9 East 57th St.)—Nov. 13-26: Photographs, Ansel Adams; sculpture, Rhys Caparn. **Downtown Galleries** (113 West 13th St.)—To Dec. 2: Drawings by late "Pop" Hart. **Durand-Ruel Galleries** (12 East 57th St.)—Nov.: French paintings. **Ehrlich Galleries** (36 East 57th St.)—Nov.: Old Masters. **Eighth Street Gallery** (61 West 8th St.)—To Dec. 2: Sculpture, Aaron J. Goodelman. **Ferargil Galleries** (63 East 57th St.)—To Nov. 20: Lithographs and drawings, Henry C. Pitz. **Fifteen Gallery** (37 West 57th St.)—Nov.: Works by members. **Gallery of American Indian Art** (850 Lexington Ave.)—Permanent: Arts and crafts of the American Indian. **Gallery 144 West 13th Street**—To Dec. 4: Paintings, Foshko. **Pascal M. Gatterdam Gallery** (145 West 57th St.)—Nov.: Contemporary Americans. **Jean Gause** (4 East 53rd St.)—To Nov. 20: First fall showing of paintings, photographs, drawings by prominent New York art directors. **Grand Central Art Galleries** (15 Vanderbilt Ave.)—Nov. 20-25: Academy Fellows. Nov. 15-30: Water colors, Eleanor Custis. To Nov. 25: Paintings, Nicolai Fechin. **Grand Central Galleries—Fifth Avenue Branch** (5th Ave. & 51st St.)—Nov.: Paintings and sculpture by American artists. Nov. 20-Dec. 2: Paintings, Eugene Higgins. **Jacob Hirsch** (30 West 54th St.)—Nov.: Egyptian, Greek Roman, Mediaeval and Renaissance works of art. **Kennedy & Co.** (785 Fifth Ave.)—Nov.: Water colors and etchings, Grant Reynard; fine prints from E. M. Herr collection. **M. Knoedler & Co.** (14 East 57th St.)—To Dec. 3: Paintings from the collection of Ambrose Vollard. **Keppel & Co.** (16 East 57th St.)—To Dec. 2: Etchings and drawings, Kerr Eby. **John Levy Galleries** (1 East 57th St.)—Nov.: Old and modern masters. **Macbeth Gallery** (15 East 57th St.)—Nov. 14-26: Recent portraits, Robert Brackman. Nov. 28-Dec. 11: Paintings, Ogden M. Pleissner; drawings by Jerome Myers. (119 East 57th St.)—Nov. 28-Dec. 11: Recent paintings, Horace T. Day. **Pierre Matisse Gallery** (51 East 57th St.)—To Nov. 24: Paintings, Georges Rouault. **Metropolitan Galleries** (730 Fifth Ave.)—Nov.: Paintings by Old Masters; portraits by contemporary Americans. **Milch Galleries** (108 West 57th St.)—Nov.: Paintings by American artists. **Montross Gallery** (785 Fifth Ave.)—To Nov. 18: Retrospective exhibition, Leo Katz. **Morton Galleries** (130 West 57th St.)—To Nov. 20: Pictures and people of the South, Bertha Herbert Potter. Nov. 20-Dec. 4: 3rd Annual exhibition of the "Fine Arts Guild." **Museum of Modern Art** (11 West 53rd St.)—To Dec. 7: Water colors, paintings, and etchings, Edward Hopper. **National Arts Club** (119 East 19th St.)—To Nov. 24: 28th Annual exhibition of the books of the year. **Newhouse Galleries** (578 Madison Ave.)—Nov.: Old and modern masters. **Pen and Brush Club** (16 East 10th St.)—To Nov. 22: Oil paintings by members. Nov. 22-Dec. 5: Water colors, Katherine C. Van Allen. **Public Library** (42nd St. & 5th Ave.)—Nov.: Chiaroscuro prints; drawings by George Luks. **Reinhardt Galleries** (730 Fifth Ave.)—To Dec. 2: Recent paintings, Maurice Utrillo, Edward Biberman. **Roerich Museum** (310 Riverside Dr.)—To Nov. 28: Contemporary Argentine art. **Salmagundi Club** (47 Fifth Ave.)—Nov. 24-Dec. 17: Annual exhibition of thumb-bolt sketches. **Schulthess Galleries** (142 Fulton St.)—Nov.: American and foreign artists. **Arnold Seligmann Ray & Co.** (11 East 52nd St.)—Nov.: Development of textile art from the early Christian period to the 18th century.

Jacques Seligmann & Co. (3 East 51st St.)—Nov. 16-Dec. 7: Water Colors, Cézanne. **E. & A. Silberman** (32 East 57th St.)—Nov.: Old Masters and objects of art. **Marie Sterner Gallery** (9 East 57th St.)—Nov. 15-30: Drawings by Boris Grigoriev for Dostoevsky's "The Brothers Karamazov." **University Settlement** (Eldridge & Livingston Sts.)—To Dec. 17: Metropolitan Museum circulating exhibition—"China and Japan: Far Eastern art." **Valentine Gallery** (69 East 57th St.)—Nov.: Selected modern French paintings. **Whitney Museum of American Art** (10 West 8th St.)—To Nov. 30: "Twentieth Century New York in paintings and prints. **Wildenstein & Co.** (19 East 64th St.)—Nov.: French masters. **Catherine Lorillard Wolf Art Club** (802 Broadway)—Nov. 18-25: Annual exhibition at Fine Arts Bldg. **Howard Young Galleries** (677 Fifth Ave.)—Nov. 27-Dec. 9: Paintings of ships, Gordon Grant.

ROCHESTER, N. Y.
Memorial Art Gallery—Nov.: "The Dance in Modern Art."

SARATOGA SPRINGS, N. Y.
Skidmore College—To Nov. 20: African Bushmen paintings (A. F. A.).

STATEN ISLAND, N. Y.
Staten Island Institute of Arts—Nov.: Annual exhibit by Staten Island artists.

SYRACUSE, N. Y.
Syracuse Museum of Fine Arts—Nov.: Paintings by Rivera and Orozco; arts and crafts, old and modern Mexico.

AKRON, O.
Akron Art Institute—Nov.: "Fine Quality and Low Price." (A. F. A.).

CINCINNATI, O.
Cincinnati Museum of Art—To Dec. 3: Jury-less exhibition of local work.

CLEVELAND, O.
Cleveland Museum of Art—To Dec. 10: Works of Whistler including painting of "Mother." To Dec. 10: Far Eastern Art. To Nov. 29: Polish prints; Polish children's drawings. **Cleveland Printmakers**—Nov. 18-26: Etchings, Herbert English, Samuel K. Popkins and others. Nov. 26-Dec. 3: Alma Mater Print Show—prints of campus buildings of our leading universities; water colors, architectural renderings and industrial subjects, E. McDonald.

COLUMBUS, O.
Columbus Gallery of Fine Arts—To Nov. 28: Oils James Chapin; 9th Annual Circuit exhibition Ohio Water Color Society; 3rd All-Ohio Salon of pictorial photography. **Little Gallery**—To Dec. 3: National Small soap sculpture exhibit.

DAYTON, O.
Dayton Art Institute—Nov.: Walter Beck collection, a review of his life work.

PORTLAND, ORE.
Portland Art Association—To Nov. 27: Italian paintings from collection of Samuel H. Kress; "Group F-64" and other photographs.

NEW HOPE, PA.
New Hope Independent Galleries—Nov.: Paintings, Fern Coppedge.

PHILADELPHIA, PA.
Pennsylvania Academy of Fine Arts—To Dec. 10: 32nd Annual exhibition Pennsylvania Society of Miniature Painters; 31st Annual Philadelphia Water color Club exhibit. **Pennsylvania Museum of Art**—To Nov. 20: Porcelain. To Dec. 6: Ingersoll Collection. **Art Alliance**—To Nov. 17: Sculpture, Gaston Lachaise. To Nov. 19: Water colors, E. Earl Bailly. **Plastic Club**—Nov. 29-Jan. 3: Exhibition of small oils, water colors, pastels, prints, arts and crafts. **Print Club**—To Nov. 25: 5th annual exhibit by Philadelphia artists and 19th century color prints. **Mellon Galleries**—Nov. 16-Dec. 5: Paintings, Harold Weston and Henry Varum Poor. **Art Club**—To Nov. 23: Fellowship exhibit.

PITTSBURGH, PA.
Carnegie Institute—To Dec. 10: 31st Carnegie Institute International Exhibit of modern paintings.

READING, PA.
Reading Public Museum and Art Gallery—To

Dec. 3: 7th Annual exhibition of works of artists of Reading and vicinity.

PROVIDENCE, R. I.
Rhode Island School of Design Museum—Nov.: Ship models and ship pictures.

MEMPHIS, TENN.
Brooks Memorial Art Gallery—Nov.: Prize paintings by American artists. (Chicago Galleries Assoc.); Annual exhibition of Memphis Palette and Brush Club; lithographs, Rockwell Kent.

CHATTANOOGA, TENN.
Chattanooga Art Association—Nov. 23-30: Early Flower prints (A. F. A.).

CANYON, TEX.
West Texas Teachers College—To Nov. 26: Special Print exhibition (So. States Art League.).

HOUSTON, TEX.
Museum of Fine Arts—To Nov. 26: Water colors, Angela MacDonnell; water colors and drawings, Clara Beard Northington; drawings, Correen May Spellman.

SAN ANTONIO, TEX.
Witte Memorial Museum—Nov. 15-30: Monte Alban jewels.

APPLETON, WIS.
Lawrence College—Nov.: Survey of Painting (A. F. A.).

MADISON, WIS.
University of Wisconsin—Nov. 15-Dec. 1: Paintings, George Buehr.

MILWAUKEE, WIS.
Milwaukee Art Institute—Nov.: Exhibition by Stowitts; flower paintings, Emily Groom. **Layton Art Gallery**—Nov.: Permanent collection.

OSHKOSH, WIS.
Oshkosh Public Museum—Nov.: Fox River Valley artists.

Where to Show

[Societies, museums and individuals are asked to co-operate in making this list and its data complete.]

Los Angeles, Cal.

PRINT MAKERS SOCIETY OF CALIFORNIA—Annual International Print Makers Exhibition, at the Los Angeles Museum, March 1-31, 1934. Closing date for entries, Feb. 7. Closing date for entry cards, Feb. 1st. Open to all. Media: Any graphic medium except monotype. No exhibition fee. Awards: gold, silver and bronze medals. Address for information: Print Makers Society of California, 45 So. Marengo Ave., Room 12, Pasadena, Cal.

LOS ANGELES MUSEUM—15th Annual Exhibition by Painters and Sculptors, at the Los Angeles Museum. Spring dates not decided. Closing date not decided. Open to any American artist. Media: Oil painting and sculpture. No exhibition fee. Address for information: Miss Louise Upton, Asst. Curator, Los Angeles Museum, Exposition Park, Los Angeles, Cal.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—13th Annual Exhibition of Water Colors, at the Art Institute of Chicago, March 29-June 3. Closing date for entry cards, Feb. 20. Receiving date for entries, Feb. 21-March 1. Open to all artists. Media: Water colors, pastels, drawings, monotypes, miniatures. Awards: Six prizes totaling \$2,000. No exhibition fee. Address: Robert B. Harshbarger, Director, Art Institute of Chicago.

ART INSTITUTE OF CHICAGO—Second International Exhibition of Etching and Engraving, at the Art Institute of Chicago, March 29-June 3. Closing date for entries not announced. Open to all contemporary artists. Media: Etchings, aquatints, drypoints, engravings, softgrounds. No exhibition fee. Awards: Three prizes totaling \$225. Address for information: Print Department, Art Institute of Chicago.

HOOSIER SALON—10th Annual Hoosier Salon, at the Marshall Field Picture Galleries, Chicago, Jan. 27 through Feb. 10, 1934. Closing date for entries, Jan. 19. Closing date for entry

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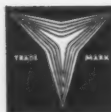
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WOMEN'S ACTIVITIES

National Director: Florence Topping Green,
104 Franklin Avenue, Long Branch, N. J.



AMERICAN ART AND THE WOMEN OF AMERICA

THANKING MRS. HEADBURG

During a recent meeting of the National Executive Committee of the American Artists Professional League the following resolution was carried unanimously and with applause.

"The National Executive Committee commends most heartily Mrs. Albion L. Headburg, Illinois, state chairman of this League, who was appointed by the Governor of Illinois to take charge of the celebration of American Art Day, Sept. 1, at the Century of Progress Exposition, for the inspiring plans made by her and her associates and carried by them with memorable success."

ALABAMA ART CHAIRMEN

Mrs. Earle F. Moody, the newly appointed State Regional Chairman for Alabama, reports that the following members will serve on her Committee: Second District chairman, Miss Amy Ramsey, Walker County Library, Jasper; Third District, Mrs. S. D. Motley, 1535 Grattmont Ave., Birmingham; Fourth District, Miss Henrietta Thompson, School of Home Economics, University of Alabama, Auburn; Fifth District, Mrs. W. W. Rivers, head of the Department of Art, Women's College, Montgomery; Sixth District, Mrs. A. Y. Malone, Dothan, Past President of Alabama Federation of Women's Clubs; Seventh District, Mrs. T. J. England, 1601 Monterey Place, Mobile.

Mrs. Moody, who is State Chairman of Art, G. F. W. C., expects to be fully organized in a short time and has great plans for A.A.P.L. work in her state.

SCULPTOR SLIGHTED

A letter from Mrs. Moody calls attention to the fact that the makers of picture postcards should be instructed to add the name of the artist or sculptor when they reproduce a work of art. The picture on a card she sent is of the Eugene Field Monument, Lincoln Park, Chicago. The beautiful bronze memorial is fully described, but the name of the sculptor, Edward McCartan, is omitted.

Our members are invited to send to the editor of this department all picture postals they can find that slight the artist or sculptor in this way.

The moving picture sub-title writers also need educating with regard to the creators of the statuary or paintings shown on the screen. During the past month both the newspapers and news reels gave detailed accounts of the unveiling of the statue of Samuel Gompers, with its group representing Capital and Labor. In every instance that has come to our notice, the name of the sculptor, Robert Aitken, was omitted.

Many papers gave a good deal of space to the account of the presentation to the City College of the bronze bust of Dr. John H. Finley. In only one account was seen the name of the sculptor, the late Moses Dykaar.

COMMEMORATIVE PLAN

During a recent interview, Mr. Albert T. Reid gave an excellent suggestion for the work of Women's Clubs, Regional Chapters, A.A.P.L. and D.A.R. members. This is to provide historical memorials all over the United

States. The idea came to him while he was motoring over the beautiful Mohawk Trail in Massachusetts, a highway rich in America's traditional history. He said that the magnificent scenery might have been all that was impressed upon his mind had his host been less versed in matters of historical importance, for the whole highway was devoid of markers or commemorative statuary. It occurred to him that if those memorial spots were marked, both interest and beauty would be added to the famous old trail.

The women's clubs have been largely instrumental in having signboards removed from scenic highways and it would be a splendid culmination of labor to perpetuate American history in this manner, besides adding to the beauty and interest in local communities.

Mr. Reid mentioned a few specific cases. He said he would like the following incident preserved in a painting to be placed in a school auditorium, for instance: In Clyde, Kansas, on the line of the first great cattle drives heading north from Texas to the Union Pacific Railway in Nebraska, General Sheridan built a log bridge across the creek running through the town. It was there he received a message that the Mormons, who were attempting to set up an empire of their own, and to suppress which he was being sent to Utah, had withdrawn their defiance of the government of the United States and agreed to a peaceable settlement. There is not even a marker on the spot.

Near Larned, in Mr. Reid's home state of Kansas, is Pawnee Rock, high above the Arkansas River Valley, which was the point of many attacks by lurking plains Indians on wagon trains that crawled along the old Santa Fe Trail. He said Pawnee Rock's history should be preserved in colorful and authentic paintings and the spot marked in striking sculpture.

Kansas women have done splendid work in art and they could do few things comparable to seeing these historical landmarks recaptured. Every locality is rich in color and in incidents important in our country's story.

The American Artists Professional League will gladly assist in the selection of an artist or sculptor specially qualified to execute commemorative pieces of art.

Historical paintings or murals would enrich any public building, library, school, court house or bank. The statuary would beautify parks or streets. Markers should be artistic. Any of these would endure as a lasting, valuable record of the activities of any group. Mr. Reid said: "Please urge the women of the country to undertake the work. They can do all this and they will have the assurance that in carrying it out, and in attending ceremonies, they will have the fullest cooperation and backing of the American Artists Professional League."

Annual Florida Exhibition

The Florida Federation of Arts will hold its Seventh Annual Exhibition from Nov. 23 to 25 in St. Petersburg.

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

National Chairman: F. Ballard Williams
162 West 57th Street, New York City

National Secretary: Wilford S. Coarow
164 West 57th Street, New York City

National Regional Chapters Committee Chairman: George Pearce Ennis
681 6th Avenue, New York City



National Vice-Chairman: Albert T. Reid
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NEW YORK STATE RETAIL SALES TAX

Collective action on the possibly debatable features of the above as it affects artists has been preferred to a special committee broadly inclusive of the leading art organizations with headquarters in New York City. Mr. Albert T. Reid, 103 Park Avenue, New York, is chairman, and Mr. Wilfred S. Stachenfeld, 41 East 42nd Street, New York, is legal counsellor. Our members will be informed through these columns of developments.

LABELING OF ARTISTS' MATERIALS by Manufacturers with a True and Complete Statement of Contents, Guaranteed by the Maker, "As Requested by the American Artists Professional League."

A beginning has been made already in the League's impersonal effort, *First* to inform the artists of America about permanent materials, and *second* to persuade American makers of artists materials to make such materials with a guarantee of their genuineness. The League has suggested to the makers of artists' colors who have come to us that this can be effected by making up and specially labeling that limited line of pigments recommended for artists' use by Dr. Martin Fischer and Dr. Henry A. Gardner of the League's National Committee on Technic. All League members have been advised about these pigments in Pamphlet No. 1, Hints to Artist-Painters (pigments), September, 1931. The special feature in these labels recommended by the League is that they bear a true and complete statement of all contents, pigment, medium, including (if any) the proportion of stiffener, drier or retarder, this statement over the guarantee of the maker and followed (if the maker chooses) by the words "As requested by the American Artists Professional League."

For the information of all concerned, it is well to restate again the following facts:
The American Artists Professional League is a strictly non-profit-making organization, none of its officers or committeemen receiving compensation for services rendered.

The League is not interested financially, directly or indirectly, in any commercial business whatsoever, nor in any publication.

The League has no favorites, its efforts being to act fairly and impersonally with all.

The League strongly advocates and welcomes everything that gives American artists real assurance that their works of art will defy the ravages of time for the longest possible period of time.

We are confident that permanent materials, properly prepared, can and will be made for artists' use by American manufacturers. But it is highly important that conscientious artists shall no longer buy their materials blindly. Some American manufacturers have already seen the logic and wisdom of the request of the American Artists Professional League to add to their labels a true statement guaranteed by the maker, of all component materials in products offered for sale to artists. *The statement on some labels on artists tube colors already on the market, "As Requested by the American Artists Professional League," does not constitute the League's endorsement of this product.* It does however signify collaboration by that manufacturer with the American artists who, in buying their materials,

would and should know exactly what they are buying. Artists will know that all materials bearing the words "As Requested by the American Artists Professional League," will be subjected to analysis, from time to time, by chemists of The League's National Committee on Technic, the materials so analysed being bought in the open market from time to time from retail dealers in artists materials. It would be the duty of the American Artists Professional League to advise the manufacturer and, through these columns, the artists of America if a product does not conform to the guaranteed statement on the label.

The American artist therefore has the best assurance that has ever been given him of reliability of artists materials when he reads on a label the words "As Requested by the American Artists Professional League." *For the degree of permanence that he may expect from those materials, he should consult the booklets issued from time to time by our National Committee on Technic.* These pamphlets are purposefully kept simple and clear. We believe the recommendations in them are dependable, and are sufficiently inclusive for practical art technic assuring permanence. Without claiming that only those materials there named are of the permanent type, the League does recommend to artists that they confine themselves to their use if they wish fullest assurance of longevity in their works of art. Our efforts in this field up to the present have had their beginning with materials used by the artist-painter because they represent the largest single class in our professional membership at the present time. It is our intention to extend this guaranteed contents labeling by American manufacturers of artists materials as far as possible when and as manufacturers shall respond to this friendly request for cooperation. Their response will partly depend on demand, and our far-flung professional membership are in a position to ask for explicit knowledge about the materials they buy and use.

On behalf of the National Executive Committee, one of its members, Mr. Georg J. Lober, a speaker at American Art Day, Sept. 1, at the Century of Progress, Chicago, called on members of the American Artists Professional League in Lockport, Niagara Falls, Buffalo, Erie, Cleveland, Toledo, Detroit, Ann Arbor, Chicago, Springfield (Ill.), St. Louis, Terre Haute, Indianapolis, Columbus (O.), Pittsburgh and Harrisburg. Mr. Lober appreciates the cordial reception that he received everywhere. It is the hope of the National Executive Committee that such personal contacts with our members, similar to the trip of Mr. Arthur D. Lord to the Pacific Coast in 1931, may be repeated as opportunities offer themselves.

PARAMOUNT PICTURES, NEW YORK, POSTER COMPETITION

Endorsement of the Protest by the California Art Club of Los Angeles
The National Executive Committee of the

Where to Show

[Continued from page 29]

cards, Jan. 12. Open to Indiana-born artists, those receiving art education in the state, residents of the state for more than one year, artists who have left the state but who resided there five years or more. Exhibition fee, \$5. Media: oils, water colors, sculpture, pastels, etchings, wood blocks. Large number of prizes, amounts not announced. Address for information: Hoosier Art Gallery, 211 W. Wacker Drive, Room 724, Chicago.

Wichita, Kan.

CONTEMPORARY AMERICAN BLOCK PRINTS—7th Annual Exhibition, Jan. 1-16. Closing date for entries, Dec. 25. Open to all. Media: Woodcuts, wood block prints, wood engravings in black and white and color. No exhibition fee. Address: Mr. C. A. Seward, Chairman, Wichita Art Ass'n., Western Litho Bldg., Wichita, Kan.

Detroit, Mich.

DETROIT INSTITUTE OF ARTS—Annual Exhibition for Michigan Artists, at the Detroit Institute, Jan. 5-28. Closing date for entries, Dec. 22. Open to Michigan artists, resident and outside. Media: Oil, water color, pastels, prints, sculpture. No entry fee. No prizes. Address: Clyde H. Burroughs, Sec., Detroit Institute of Arts.

New York, N. Y.

NATIONAL ACADEMY OF DESIGN—109th Annual Exhibition of the N. A. D., at the American Fine Arts Building. Opening date not set, closing date, April 15, 1934. Receiving date for entries, Feb. 28 and March 1. Open to members and non-members. Media: oils and sculpture and black and whites, not previously exhibited in New York. No exhibition fee. Prizes and awards: Thomas B. Clark, \$300; Julius Hallgarten prizes, \$300, \$200, \$100; Altman prizes, \$1,000 and \$500; Isaac N. Maynard, \$100; Salsus Medal of Merit; Ellen P. Speyer Memorial, \$300; Adolph and Clara Oborg, \$500. Address for information: Mrs. H. B. Brown, Registrar, National Academy of Design, 215 West 57th St., New York.

NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS—43rd Annual Exhibition, at American Fine Arts Building, Jan. 8-28. Receiving date for entries, Jan. 2. Media: Oils, water colors, sculpture. Open to members only. Membership dues, \$10 annually. Prizes to be announced later. Address: Nat'l Ass'n. of Women Painters and Sculptors, 42 West 57th St., New York.

Philadelphia, Pa.

PENNSYLVANIA ACADEMY OF THE FINE ARTS—129th Annual Exhibition of Oil Paintings and Sculpture, at the Pennsylvania Academy, Jan. 28-Feb. 25. Closing date for entries, Jan. 6. Closing date for entry cards, Jan. 6. Open to all American artists. Media: oils and sculpture. Awards to be announced later. Address for information: John Andrew Myers, Sec., Pennsylvania Academy of the Fine Arts.

PRINT CLUB OF PHILADELPHIA—Fifth Annual of American Lithography, at the Print Club, Jan. 29-Feb. 17. Receiving date for entries, Jan. 19. Open to all American lithographers. Exhibition fee: 50c for two prints. Award: Mary S. Collins Prize, \$75. Address: Print Club, 1614 Latimer St., Phila.

PRINT CLUB OF PHILADELPHIA—8th Annual Exhibition of American Block Prints, March 12-31. Closing date for entries, March 2. Open to American Block Printers. Exhibition fee: 50c for two prints. Award: Mildred Boericke Prize, \$75. Media: Block prints, woodcuts, engravings. Address: The Print Club, 1614 Latimer St., Phila.

Memphis, Tenn.

SOUTHERN STATES ART LEAGUE—14th Annual Exhibition, at Brooks Memorial Art Gallery, April 5-30. Closing date for entries, March 9. Open to active League members. Media: oil, water color, pastel, drawings, prints, sculpture, artistic crafts. No exhibition fee—active membership, \$5 a year. Awards not decided. Address for information: Ethel Hutson, Sec. Treas., Southern States Art League, 7321 Panoia St., New Orleans, La.

American Artists Professional League heartily endorsed the prompt and timely protest of the California Art Club against the terms and inadequate compensation offered in the recent poster competition of Paramount Pictures, New York. It is possible that the promoters were unaware of how economically unfair to artists who must earn their living by their art were the petty recompenses with which successful competitors would be awarded. Such projects should be discouraged because they only drive artists who do compete towards the brink of economic despair. Our members everywhere are asked to use their individual influence, as opportunity arises, to have the terms of such competitions modified to adequate compensation and fairer terms.

Romanticism and Realism Vie in Delacroix and Courbet Show



"The Fanatics of Tangiers," by Delacroix. Lent by Louis W. Hill.



"Gustave Courbet," by Himself.

The romantic and the naturalistic schools of painting in France, as epitomized by Eugene Delacroix (1798-1863) and Gustave Courbet (1819-1877), make up an exhibition of harmonious contrasts at the Marie Harriman Gallery, New York, until Nov. 25.

There are in this exhibit eleven canvases by Delacroix and several groups of studies for his larger works, which serve to show why the artist was considered the greatest exponent of the romantic subject. Although modern painters claim Ingres, the classicist, and Delacroix's bitterest rival, as their "ancestor," it was Delacroix, who, by experimenting with laying on bits of color close together on a canvas instead of blending them before putting them on (a technique he owed largely to Constable), taught one of their principal secrets to the Impressionists. In the picture, "Massacre of Chios," exhibited at the Salon of 1824, the artist marked the beginning of a revolutionary movement away from the classical school predominant contemporaneously. The

picture was painted in glowing colors and contrasted sharply with the dark canvases of the Classicists. The aged painter, Gros, called this canvas, "le massacre de la peinture."

Delacroix did not concern himself with realities, with first-hand experiences to provide subject matter for his art. He gathered ideas from Ariosto, Dante, Scott, Shakespeare, Byron, Goethe and from mythology, the Crusades, the Revolution and contemporary events. His divorce from reality is evident in his statement, "The most real things in the world are the illusions I create with paint."

Reproduced herewith is "Les Convulsionnaires de Tanger" or "The Fanatics of Tangiers," which has passed through many prominent collections since it was first exhibited at the Salon of 1838. It has been reproduced in many books about the artist and is considered by many authorities to be a very fine example of his "rich melting color and swirling energy."

Courbet, who is exemplified here by twelve canvases, championed naturalism against both

classicism and romanticism. He believed in representing life and nature as they are, unidealized, in all their crude, simple vigor. Art historians have pointed out that the return to nature, to which Courbet gave impetus, was one of those periodic movements which result usually in introducing some new convention—"some new artificial way of looking at nature." The self-portrait shown above was at one time in the collection of Puvis de Chavannes. It is one of the many representations of the artist, for in many of his works he used himself as a model.

Courbet felt that religious imagery was a dead issue and allegory a farce. When asked to paint a religious picture, he is said to have roared with laughter, crying, "Show me an angel and I will paint one." "Painting," he said, "is an art of sight. I will give you real nature with all her crudities and violences." Courbet's paintings have been called, for this reason, extraordinarily masculine, with an aliveness and energy that are genuine.

Americana Auction

An unusual collection of Pennsylvania furniture, pen-paintings and other objects, formed by Schuyler Brinckerhoff Jackson of Pennsylvania, will go on exhibition at the American Art Association-Anderson Galleries, New York, Nov. 25 prior to its dispersal the afternoon of Nov. 29.

In the foreword to the catalogue of the items, Mr. Jackson writes on the "fraktur" pen-paintings. He says: "Called indiscriminately pen-paintings, fraktur (from their 'broken' style of writing) or, still more indiscriminately, birth certificates, these illuminated writings are the rare survivals of perhaps the most fascinating folk-art ever practised in America. They were, probably, mostly executed by journeymen artists; the same, perhaps, who painted the Pennsylvania bridal chests. Though most are birth and baptismal certificates, prayers, book-marks, school exercises and off-hand designs are sometimes found. The colors are of the utmost unfading brilliance; their medium being, according to tradition, a dilution of cherry-tree gum, which gives them their peculiar gloss . . .

"What few of these fragile sheets that have survived have been preserved mostly between

the leaves of family Bibles, though a few were framed.

One of the items in this group which is considered absolutely unique is an illuminated witch charm used as a defense against "hexes" and in acrostic form spells the names of five evil spirits by letters arranged in squares. The crossing of their names was supposed to rob the spirits of their power.

The furniture section includes a beautiful painted bridal chest dated 1800, decorated with hearts, rosettes, floral sprays and a profusion of birds. A line of old capital letters makes a frieze design.

EVELYN MARIE STUART SAYS:

Nearly all contemporary exhibitions serve to remind us of how many talented persons there are and how few gifted ones. There seems to be a general level of performance in any medium or school which the majority of artists can achieve and which is sufficiently high to excite admiration. The few who go beyond seem to gain their impetus not from method but from a force within themselves, a certain vitality of mind and emotion.

Boston Alteration

Museums, not being industrial, do not come under the codes of the NRA, but the Boston Museum of Fine Arts has decided on a plan to co-operate in the national recovery program.

Soon after the close of the current exhibition of American Folk Art, the work of reconstructing the large Renaissance Court into a series of galleries for temporary exhibitions will get under way. The present court, extending from the ground floor to the height of the building, will be divided into two floors with permanent galleries for visiting exhibitions, new acquisitions and museum collections in temporary reserve in the departments.

This alteration has been contemplated for some years by the board of trustees, but has been repeatedly postponed. However, the trustees now feel that the undertaking at the present time will provide work for a number of months and will, therefore, be an ideal way to aid in the general recovery effort of the nation.

The museum, for a long time, has been handicapped in its work by the lack of adequate exhibition galleries for temporary displays.

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